

December 2005
Vol. 9, No. 2

Director George Butler on *Roving Mars*

On Jan. 27 the Walt Disney Company will release *Roving Mars*, an original giant-screen film about the Mars Exploration Rover mission that placed two robotic spacecraft on Mars last year. It is Disney's tenth LF film, the sixth produced specifically for giant-screen theaters.

Director **George Butler** is the award-winning maker of *Pumping Iron*, the 1977 documentary that introduced Arnold Schwarzenegger to the world, and the LF film *Shackleton's Antarctic Adventure*, released by **White Mountain Films** and **WGBH** in 2001.

LF Examiner's James Hyder spoke with Butler about *Roving Mars*.

James Hyder: What is the story of the film, and how did you get the idea?

George Butler: I got the idea while I was working on *Shackleton's Antarctic Adventure* and I heard **Tim Squyres**, my notable editor (who edited *Crouching Tiger, Hidden Dragon* and *Syriana*), mention to someone that his brother was a head scientist at NASA in charge of a mission going to Mars. And that the mission was to send

robots to Mars that would have IMAX-quality cameras on board. And I thought that it was the most obvious idea for a movie I'd ever heard, because who would not want to see Mars on an IMAX screen?

So with no interest in astronomy or Mars and with no real prior interest in the space program I immediately began asking questions. This was June 2000. So essentially it's taken five years to get this picture done.

The story is linear and is told with great emotion. It's about how a small band of scientists, who in many cases are the new astronauts of our time, invented, engineered, and assembled two of the most sophisticated robots ever built on Earth and sent them 300 million miles to perfect landings on Mars. The movie deals with how the Rovers were made, what their objectives were. I think one of the most interesting parts of the film is how those Rovers physically got to Mars. It's a very complicated process. And you won't believe it until you see it on the screen. And even then you won't believe it's possible.

One of the scientists said that the accuracy of the mission is equivalent to someone shooting a basketball from New York to Los Angeles, and scoring without touching the rim. Someone else said it's like shooting an arrow from New York to Los Angeles and hitting a light bulb. Take your choice. We used the basketball analogy in the movie.

It's a great American story, gripping, and filled with tension. At a time in which so many things are not going well for America, this is a perfect story of international success led by American scientists and engineers who are very young guys. I

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Imax Cancels 40 Subs

by James Hyder

On Dec. 12, LF Examiner received a fax from **Imax Corporation** canceling the 40 subscriptions the company held with this publication. Imax is the only organization to have such a large number of subscriptions, representing nearly 15% of LF Examiner's total paid circulation.

The move follows a heated phone call from a top Imax executive a week earlier complaining about the article "Is the Sky Falling" in the November issue. While not disputing any of the facts presented in the story, which discussed the effects of digital 3D on Imax and the LF industry, the caller accused LFX of not presenting a balanced picture of the situation. The executive declined our offer to publish a letter presenting Imax's opposing views.

This was not the only source of tension between Imax and LFX. Since last spring two other executives have repeatedly attempted to discredit a certain journalist working the LF industry, whom they accused, without presenting any evidence, of being biased against Imax. LFX refused to allow these unsubstantiated charges to affect our view of the reporter, whose work we have occasionally used.

In October, we contacted Imax about increasing the number of its subscriptions, in accordance with a previously negotiated agreement. The first reaction of the person we approached was "Any more articles [by the journalist in question] coming out

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Founded 1997 as MaxImage!

December 2005
 Volume 9, Number 2

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Published 11 times a year by
 Cinergetics, LLC, and distributed
 by first class mail.
 Printed in the U.S.A

ISSN 1532-5504

Subscriptions: US\$347
 Outside North America: US\$397
 All payments must be made in
 US funds.
 Substantial discounts are availa-
 ble for multiple subscriptions to
 the same address.

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The Insiders

This month's focus:
Digital Cinema

Digital Cinema is Coming to Town!

by Steve Schklair

Ben Franklin famously said that "Nothing in life is certain except death and taxes." I would like to add two more certainties: Technology will always advance. And good technology will eventually find a place in the market. No matter how much resistance the established technologies put forth, the turning of the tide is inevitable. History has demonstrated this over and over again. It is a continuous cycle on a timeline of exponential increase.

One technology that has just moved from the lab to the marketplace is digital cinema. Now that **Digital Cinema Initiatives, Inc.**, (DCI) has produced a technical specification and the first acceptable business models have been developed, digital cinema has gained a toehold and is now on a rapid ascent. Interestingly, it took the added "killer app" of 3D to push the roll-out forward.

The 83 digital 3D screens that were splashed into major North American markets for the release of **Disney's *Chicken Little*** heralded this advance. From zero to 83 in only a few short months is a stunning rate of growth in comparison to the LF world. Implemented by **Dolby Laboratories, Real D**, and the newly branded **Disney Digital 3D**, among other companies, the growth of digital theaters shows no sign of stopping or even slowing. The expansion is propelled by an overwhelming audience response: 3D venues showing *Chicken Little* out-grossed 2D 35mm venues by three to one. The small premium on 3D tickets doesn't come close to explaining this.

Even more germane to this growth is a commitment by the Hollywood majors to provide a continuous supply of 3D content to feed these new digital venues, which, by the way, work just as well for 2D as they do for 3D.

Disney recently announced that it expects to have between 750 and

1,000 digital 3D theaters for the release of ***Meet The Robinsons*** next December. If you are one of the naysayers who doubted the initial digital cinema roll-out, feel free to now pour your doubts into this new announcement. Continue to stand by the sidelines and extol the virtues of the photochemical process and the impossibilities of filling even larger screens with an acceptable level of lumens. "Change or become obsolete" was a theme in my last column (November 2004), and it continues to be my message.

So what impact will 1,000 digital 3D theaters have on the LF world? It is so profound I hardly know where to start.

What is the business case for expensive prints that show wear within the first week of exhibition against an inexpensive digital file that looks the same on the 300th day as it did on the first? Where is the economic model for expensive LF 3D theaters with very few new films to show, as compared to a much less expensive digital venue that has a pipeline rapidly filling with content? What is the model for the short feature offered at the same ticket price as a full-length Hollywood feature? What about image stability, matching color space, perfect registration and phase, and all the other technical concerns that single-projector, digital 3D cinema has addressed? Is size of image now the only differentiator between an LF 3D theater and a digital 3D theater?

It is only a matter of time before a single digital projector can fill an LF screen as well as a single film projector. Deny this and you are only denying my third absolute.

Does this spell the beginning of the end of the LF theater? Or is it an opportunity for a new beginning for an industry that lost its optimism years ago? I choose to believe it is a call to arms for the LF industry to return to its roots. But what are those roots? What is the "brand"? Years of debate have not settled this issue.

There are two things that differentiate the LF experience from any other medium: immersive giant screens

with image of lifelike clarity, and content that consistently lives up to established expectations. The industry appears to have stepped away from the latter.

Although it may have been a temporary solution to a shortage of mass market content, **Imax Corporation** has completely diluted its brand and created market confusion with the DMR release of Hollywood movies. What's the difference between *Spider-Man* on an 80-foot IMAX screen and *Spider-Man* on a 60-foot multiplex screen? About 20 feet and four dollars, which equates to much more than four dollars for a family on an outing.

To our audience, LF no longer has any real meaning except big screens and stadium seating. Oops! Stadium seating isn't even a differentiator any more. And soon large digital screens, if this is what the audience wants, will break down the size barrier, too.

This brings us back to content. It used to be that when a family went to an LF movie, they would do so in their local science center, museum, aquarium, or destination venue. The movie was a part of an entire experience, as they would also spend time in the host facility. An audience knew that they could expect a certain type of film, usually with some educational value. A film that would transport them to magical places with images so immersive and real it was the next best thing to being there. Their children could learn and be exposed to realities other than the Hollywood fantasies that they already get too much of through television and conventional cinema.

These trusted experiences are at the core of the LF brand, and it is through them that the brand needs to reestablish itself for long-term survival.

Ultimately, commercial LF venues will fade away or be converted to digital to gain access to new commercial content. As digital cinemas proliferate and the venues are inherently both 2D- and 3D-capable, there will no longer be an economic model to

(see **INSIDERS** on page 3)

Imax Cancels 40 LFX Subscriptions

(from **IMAX** on page 1)

soon?" We made it clear that there would be no *quid pro quo*, that we would not accept more subscriptions in return for not using the reporter's work. The executive claimed that was not his intention, and agreed to an increase in subscriptions. But Imax didn't provide the names of the new subscribers, didn't pay the invoice, and about a month later canceled all of them.

Imax spokesperson **Romi Schutzer** provided the following statement (reproduced here in full) about the cancellation:

"We have been very strong supporters of the *LF Examiner* over the past decade, maintaining dozens of subscriptions over many years. Unfortunately, we have recently come to the conclusion that the publication, although admirably attempting to report on the many issues important to our great industry, too often does not appear to have either

the time or the interest in presenting an objective viewpoint. The result is less an account of our industry's news and more of an op-ed style of journalism, which is not of compelling interest to our employees. We wish the *LF Examiner* the best."

I have been in the LF business for 21 years. I remained in the industry after leaving the Smithsonian in 1996 because, like so many of my colleagues and readers, I love the giant-screen experience and the people who make it a reality. I have nothing but respect for the visionary founders of Imax and the vast majority of the company's past and present employees, many of whom have been friends since my earliest days in the business. And I yield to no one in my admiration of the technical and aesthetic excellence of the IMAX experience.

It is unfortunate that Imax Corporation

has decided to cancel its subscriptions, and I must say that while I am surprised, mainly at the apparently trivial cause of the action, I am not shocked. The most charitable view of the decision that I can come to is that they are shooting the messenger.

Imax and the entire LF industry are under pressure from many directions. While I regret as much as anyone the fact that the industry is facing problems, I did not create them, or make them up, or even, in my opinion, exaggerate them. I have merely tried to report them as accurately as I can.

Executives at Imax no doubt wish that things were other than they are, and I had hoped that they would have the professionalism to understand that reporting unpleasant news is not the same as criticism, nor is it a sign of bias.

However I find it hard to avoid the suspicion that the company is intentionally inflicting financial penalties to punish us, perhaps expecting to coerce us to change our editorial practices or even to drive us out of business.

All I can say is, if that was their hope, it won't work.

I have carefully re-examined the article that nominally led to this action, and see nothing in it that I would change, or that, in my opinion, justifies Imax's complaints. I stand by the report in its entirety.

Furthermore, I will not allow this incident to affect my attitude toward Imax Corporation nor my commitment to covering the company as fully and fairly as I can. I will continue as I have for the past nine years, bringing my readers the facts as I find them, reporting as objectively as I can, occasionally offering my opinions (clearly labeled as such), and doing my small part to help the LF industry thrive and grow. If Imax Corp. wishes not to listen, that's their option. But if they think they can silence me, they are mistaken.

Although Imax, by its own choice, will not see this editorial, readers are always welcome to express their comments and criticism of this, or any article that appears in *LF Examiner*.

(from **INSIDERS** on page 2)

support large celluloid frames tearing through mechanical movements at self-destructive speeds.

Commercial LF exhibitors will eventually follow the model that makes the most economic sense. Those converting their venues may lose some money (or a lot), but eventually that market will stabilize.

LF producers will continue to make traditional LF content as long as science center and museum theaters survive, and perhaps as a group they may finally start to realize profits from their work as digital 3D theaters offer an ancillary market. The "write once, publish many" adage will become more viable, and may improve the business case of non-destination films.

For many years LF producers have complained that they are in it only for the love of the work, since it is almost impossible to do more than survive to make the next film. Many have pointed fingers at a badly broken marketing and distribution model. Perhaps the addition of substantially more (digital) exhibition venues will fix this issue, at least in the 3D space. However, the films will have to be of an acceptable

feature length to play in those venues. But the outlook for producers is optimistic, as there can only be an upside to 1,000 new 3D theaters hungry for content.

I hope that the focus of the first **Giant Screen Cinema Association** conference next spring will be a renewal of the LF brand, with an analysis by each industry sector of how it can help achieve this rebirth. From there it should be possible to develop new business models that will enable the LF industry to once again become vibrant and profitable.

Steve Schklair is president of Cobalt Entertainment, and has been involved in digital origination for more than 15 years. He is currently working on a number of new 3D movies, including one with a popular rock band and Super Bowl to the Max with NFL Films.

Editor's note: Lest cynical readers (if we have any) suspect that this column is a thinly veiled response to Imax Corporation's recent cancellation of its subscriptions to LF Examiner (see page 1), we point out that we asked Schklair to write a column on a subject of his choice months before Imax took that action.

THE BIZ

FILM STOCK

Imax downgraded, stock drops

On Dec. 19, SunTrust Robinson Humphrey downgraded its rating of **Imax Corporation** shares from Buy to Neutral, leading to a one-day price drop of 8%, from \$8.27 to \$7.61 (a 52-week low) and a further fall to \$7.17 (-13% total) two days later as this issue went to press.

In a nine-page report, analyst **Christopher Rowen** said that, based on a survey of 25 theater chains in North America, "we do not believe that small and medium-sized operators are going to deliver enough installs and signings for the IMAX story to keep accelerating. Therefore, we believe future IMAX growth will depend at least in part on the top 10 domestic chains coming back for more theaters. As of late, we have not seen any moves in that direction." He added that, on the positive side, digital cinema did not seem to be competing with IMAX for capital expenditure dollars in the chains' planning.

Of the 25 operators surveyed, three were considering an IMAX theater, two already have one, and one had had one, but closed it. Nineteen were not considering IMAX. Most of the chains surveyed felt that Imax's claim that an MPX system could provide payback in three years was "possible, but only in the right circumstances," and that between three and five years is "more realistic."

In response to the report, Imax co-CEO **Richard Gelfond** told Dow Jones Newswires that the company has doubled its signings in the last 12 months and that hitting "home runs" isn't the key to success. "We think a lot of singles and doubles moves us well along the way. We think our momentum is moving along just fine."

Imax signs 3 theaters in S. America

A few hours after the SunTrust Robinson downgrade was announced (see above), **Imax Corporation** announced that a deal it had previously signed with Brazil's **Racimec International Group** to install three MPX systems in theaters in South America, two in Santiago, Chile, and one

in Caracas, Venezuela. The theaters will be located in new entertainment retail developments being planned by Racimec, "one of the most prominent public gaming companies in the world," according to an Imax press release. The theaters in Chile are expected to open in the second quarters of 2007 and 2008 and the Venezuelan theater in the third quarter of 2007.

Nat Geo acquires nWave, DCI films

Mark Katz has been named president of **National Geographic Giant Screen Film Distribution**, a new LF distribution organization that will distribute **Destination Cinema, Inc.**'s 14 films and will handle **nWave Pictures'** six LF titles within the Americas. The new office will distribute three films by other producers that nWave had previously marketed: *Oceanmen*, *The Human Body*, and *Wired to Win*, which opened this month, as well as two projects in development for 2007 release: nWave's *Wild Water Safari 3D* and National Geographic's *Sea Monsters 3D*.

NGGSD's 23 films (two of which haven't been booked in the last two years) will put it among the top three LF distributors, with **Imax Corporation** (60 total films, 30 active) and **MacGillivray Freeman Films** (31 total, 17 active).

The deal, which becomes effective on Jan. 1, ends Destination Cinema's distribution operation, which had been run by **Patricia Brandino** out of offices in Victoria, BC, Canada. Brandino left the company in September (see *The Biz*, *LF Examiner*, September 2005). There will be a transition period of about two months during which DCI's records will be transferred to the new office. According to DCI president **Bob Perkins**, certain administrative and accounting functions will continue to be handled by DCI's staff at the company's headquarters in Odgen, UT, for at least six months, and possibly longer.

DCI is partly owned by National Geographic and operates several National Geographic-branded LF theaters. The present

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deal does not alter those relationships.

Katz has overseen the release of all of nWave's films, the first, *Thrill Ride*, while he was with **Sony Pictures Classics, Large Format**. He left Sony in 1998 to found **nWave Pictures Distribution**, where he handled six subsequent pictures, the latest of which, *Wild Safari 3D*, opened in April 2005. Before Sony, Katz worked in distribution at MacGillivray Freeman and **Imax Corporation**. In the new position he will report to **Lisa Truitt**, National Geographic's president of Giant Screen Films and Special Projects.

Katz and assistant **Antonietta Monteleone** will continue to operate out of the office in Greenwich, CT, they have been using for several years.

Outside North and South America, nWave's six films will be distributed by nWave from its Brussels, Belgium, office by **Eric Dillens** and **Goedele Gillis**.

John Wickstrom, who split distribution duties with Katz at nWave, will not be part of the new organization, but will maintain

Films to be distributed by National Geographic

Eruption of Mount St. Helens	1980
Grand Canyon: The Hidden Secrets	1985
Sacred Site	1986
Niagara	1987
To Be An Astronaut	1992
Hidden Hawaii	1992
Yellowstone	1994
Hearst Castle: Building the Dream	1996
Whales	1996
Mysteries of Egypt	1998
Encounter in the Third Dimension*	1999
Maximum Velocity	1999
Alien Adventure*	1999
Haunted Castle*	2001
Ocean Men	2001
Human Body, The	2001
Lewis & Clark: Great Journey West	2002
SOS Planet*	2002
Misadventures in 3D*	2003
Roar: Lions of the Kalahari	2003
Forces of Nature: Natural Disasters	2004
Wild Safari 3D*	2005
Wired to Win	2005

* In the Americas only. World distribution by nWave Brussels.

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his relationship with nWave, working on 3D digital projects. He also continues to distribute several films for Chicago's **Museum of Science and Industry**, including *Solarmax* and *Antarctica*, and is co-distributor of *Mysteries of Egypt*.

Carmike to be all digital in 2 years

Carmike Cinemas, Inc., the fourth largest exhibitor in North America, has signed a deal with **ChristieAIX** to install up to 2,300 digital cinema projection systems over the next two years. This makes it the world's first major theater chain to commit to going completely digital. The rollout will begin in January 2006, and is expected to be complete by Oct. 31, 2007.

According to a Carmike spokesperson, at each multiplex, half of the screens will be converted to digital in the first year and the other half in the second year. The chain, which currently has just under 2,500 screens in 307 locations, will not convert some of its second-run theaters, and therefore expects to end 2007 with about the same number of screens after the conversion. All of the digital systems will be 3D capable.

Carmike is the largest theater chain in North America with no IMAX theaters, and one of only three in the top ten that have never built an LF screen.

As with all of ChristieAIX's installations, the cost of the switch, estimated at about US\$85,000 per screen, is being funded largely through "virtual print fees" paid by distributors to offset the savings they realize from not having to make and ship film prints.

Winnipeg IMAX converts to 3D

The **IMAX Theatre at Portage Place** in Winnipeg, MB, Canada was closed for most of December so it could be converted to IMAX 3D. The theater, which opened in 1987, got a water-cooled dual-rotor GT projector and a new silver screen, as well as new carpeting in the seating area. The new projector was hoisted in through the roof of the building with a large crane.

The installation is expected to be completed by the end of the year, with a soft opening shortly afterward, and an official gala opening on a date to be announced after that.

The conversion was undertaken in the hope of reviving the 273-seat theater, which has been losing money for the last several years: CDN\$209,000 (US\$180,000) for the year ending March 31, 2004, and CDN\$391,000 (US\$327,000) in the following year.

Jim August, CEO of the theater's owner, the **Forks North Portage Development Corporation**, was quoted by the *Winnipeg Free Press* as saying, "We did a pretty thorough business case analysis. We could hang on to what we have, we could sell the theater or close it down, or we could re-invent the venue. It became very clear in our minds that a change to 3D was the best business option."

According to CFO **Paul Webster**, plans are in place to "rev up" marketing once the conversion is complete, so as to boost attendance from recent levels of about 130,000 per year. The theater will reopen with *Magnificent Desolation* and *Santa Vs. the Snowman*.

The theater is located in a popular shopping center in downtown Winnipeg, a city of 650,000, that draws from a region, including portions of southwestern Ontario and northern North Dakota and Minnesota, that Webster estimates includes 1.5 million people. The center is part of a network of buildings linked by skyways so that visitors don't have to venture out into Manitoba's chilly winter weather.

DreamWorks signs on for digital

DreamWorks SKG is the fifth studio to agree to make its films available for distribution through the network of digital cinemas being developed by **Christie/AIX**. As reported in previous issues of *LF Examiner*, the other studios are **Disney**, **Twentieth Century Fox**, **Sony**, and **Universal**.

Christie/AIX and parent company **AccessIT** intend to install 4,000 digital cinemas in North America over the next few years, 150 of which will be in place by the end of 2005. The companies say that discussions with other studios and independent distributors are continuing.

AccessIT also announced in mid-December, while the CineAsia conference was being held in Beijing, a major effort to spread digital cinema in Asia. The company is "creating a digital cinema deployment model for Asia based on its current 4,000-screen plan now being implemented in the U.S.," according to a press release.

Robert Dennis moves to Ascent

Robert Dennis, formerly director of 70mm sales and marketing for **Technicolor/CFI Laboratories** in Los Angeles, has taken the position of senior director of sales at **Ascent Media**. He had been at CFI for more than six years.

(See **BIZ** on page 10)



A new IMAX 3D projector being hoisted into the Winnipeg IMAX theater.

George Butler, Director of *Roving Mars*

(from **BUTLER** on page 1)

think that they are really going to emerge as the new “right stuff” astronauts. What their Rovers and rockets do is just remarkable.

How did you make the connections with producer Frank Marshall and Disney?

Scott Swofford, the producer of *Shackleton*, introduced me to Marshall. And Kathleen Kennedy [Marshall’s wife] saw my film *The Endurance* [a conventional documentary about Shackleton] at Telluride and called me about it.

Frank Marshall was very interested in *Shackleton* and he liked *The Endurance* a lot. It was an amazing privilege for me to work with him. I think he’s one of the best producers anywhere. And he’s been great on this project.

After [Disney chairman] Dick Cook approved it, Frank took it to Karen Glass and Karen became the executive in charge of production at Disney.

How did you approach the Mars Exploration Rover team and get their cooperation?

I spent a lot of time hanging around JPL [the Jet Propulsion Laboratory, which created and ran the Rover mission], and I was fortunate to be working with Steve Squyres, the head scientist. He became the go-between. I knew nothing about space, and he educated me wonderfully well.

I met Squyres recently, and he told me that at first some members of his team weren’t very interested in cooperating with you. They saw the film as a distraction. But he said you found a way to win them over.

What made the big difference with JPL and NASA is that when the rockets were being launched to Mars in June 2003, I found out that a lot of NASA scientists and engineers were coming to Cape Kennedy. Of course, I knew there was an IMAX theater there, and so I showed them five minutes of dailies, which Disney

kindly gave me permission to do, and gave a talk about my plans for the movie.

I’m always very proud of the material I shoot. Most directors are very cautious about presenting material they shoot, but in this case we assembled dailies with music only. But it allowed the engineers and scientists who built the Rovers to see them for the first time on the powerful IMAX screen. And the scientists just loved what they saw. They were quite impressed. So it



The Mars Rover “Opportunity.”

was a good move to make, and one that Disney would not normally let me do, but in this case they did, thank goodness.

One of the interesting things about this project is that Rovers (“Spirit” and “Opportunity”) are something you can fall in love with. I am not alone; many people do. They are so beautiful to behold that they might have been designed by, say Louis Comfort Tiffany. They might as well have been created by Fabergé as far as I’m concerned. I think they’re some of the most beautiful things imaginable. On an IMAX screen they look stunning. When you see a little image of a Rover in the newspaper, it doesn’t ever begin to do justice to how beautiful they are. Many times while filming, I would find myself just staring at the Rovers in admiration of their beauty.

I just loved them, and think the audience who see this picture will feel the

same way. The Rovers assume a life of their own in the picture and become like little people leading their own lives on Mars very independently of the scientists on Earth. There’s a line in the movie that I love where Steve Squyres says “We can program the Rover’s level of ‘courage’ or ‘cowardice.’” So in essence the Rovers become little people on Mars.

Tell me about the Mars images you got from the Rovers. What level of quality were they, and how did you use them?

Here’s an interesting answer to that. There was a moment of panic when some executive at Disney was worried about whether the Rovers could actually transmit IMAX-quality images back to Earth. So I invited a couple of scientists from JPL to go over to meet with the Disney technicians. And at the end of the meeting there were hoots of laughter and relief because the JPL scientists were able to prove beyond a shadow of a doubt that they could present an image as big as a football field from Mars with perfect resolution. So in point of actual fact,

they’re about ten times as good as an IMAX image, which is rather impressive when you consider that the Mars Rovers went 300 million miles to get to Mars.

One of the pleasures of making this film was discovering someone who in many ways is as gifted as the young Arnold Schwarzenegger was, and that’s a 23-year-old animator named Dan Maas. He’s barely graduated from Cornell, but he’s a nonpareil animator and artist. Obviously, the Rovers, since they landed on opposite sides of Mars, can’t photograph each other, and obviously you can’t photograph rockets charging through space. So he was able to animate the parts of the movie that I could not technically film. He’s done it with astonishing accuracy to detail, and in the case of the images on Mars, he was able to digitize the Rovers into real Martian backgrounds.

Think of it this way. When Darwin

went off to the Galapagos, he took along an artist to translate what they saw, and brought it back to England. It's a little bit of the same thing going on here. All major expeditions have relied on their own photography, or animation, or art, or drawings, or paintings to convey the images that come back from the foreign place. In this case we've used real photographs from Mars and very accurately animated images from Mars onto them.

NASA used Dan Maas to convey to the world what they had discovered on Mars and Disney was good enough to commission Dan to do it for the IMAX screen. He did a completely new set of images for the film. Totally original. The work he did for us is far better than the work he did for anyone else, including NASA, only because he had the time and budget to do it.

How much of the final film is his animation?

I haven't calculated it, but at least 20%. And I'll stand by the accuracy of the animation. We screened the film several times for top scientists at JPL, NASA, and [sponsor] Lockheed Martin to make sure that the images were all accurate and some corrections were definitely made and then double checked.

What and where did you film on earth?

We filmed quite a lot at JPL, quite a lot at Cape Kennedy, and I've done a series of interviews and a lot of voiceovers at Cornell. We also had access to a certain amount of NASA footage, and we've got some images from the Hubble telescope.

Were you filming in 15/70?

We've done as much as possible in 15/70, and we filmed the landing and takeoff and so on and so forth. But obviously being in IMAX, you can't cover everything, so we used some NASA footage. We were the only camera allowed in mission control when the rockets were land-

ing on Mars, which was a privilege.

What problems did you face during the production?

We had to face, with nerves of steel, the fact that Spirit, the first Rover to land on Mars, might expire before the second Rover landed on Mars. It was the so-called "Spirit anomaly." It stopped functioning. But then my admiration for the engineers and scientists went up when they were able to repair the Rover at an unimaginable distance. So that worked out.

It's a massive venture, and just to give you an idea of how massive it is, there are

production or that you couldn't get access to?

I'm not aware we did re-creations of anything that happened before production started. I would have liked to have filmed a night launch for the film. For budgetary and schedule reasons we couldn't do it. But I really stand by the film that I've made. It's all there, the whole story's there. Yes, there's always something I'd like to do that I didn't get the chance to do, but I think it's the best film I've made. It holds up very well.

What lessons did you learn from *Shackleton* that helped you with Mars?

Endurance. It's been a five-year project. It's taken a long time. My original plan was that eventually the Rovers would die and the Mars movie would end with them dying. The problem is, the Rovers are so darn good, they won't die. Which presents a dramatic problem for the film, but also makes the project dramatically more interesting.

There are no secrets to making an IMAX film, except that it should be driven by gorgeous images. With *Shackleton* I had the Antarctic, which was quite terrific. And with this film I have all of space, which is pretty big.

What's next for you?

I making film called *Bound for Glory*, which is about Bobby Bowden of Florida State, the most winning football coach in the history of the sport. I'll be filming at the Orange Bowl on January 3rd. It's a feature documentary. And I'm making another feature film on the ivory billed woodpecker. I should get it made by the end of 2006. The football film should be out in 2007.

My new IMAX film is on lowland gorillas, which I'm making with the **World Wildlife Fund**, and I'm shooting it in the Congo. We've done a lot of work on it. We haven't started shooting but it'll start production next year and be out in 2007. I hope gorillas will be even more winning than those penguins.



On location near Flagstaff, AZ (l to r): cinematographer Reed Smoot, director George Butler, head scientist Steve Squyres.

400 hours of NASA footage that was shot in high-D on the mission. On the other hand, I think I shot less IMAX footage than any director that's ever shot an IMAX film. And still the results are very powerful.

Because you could rely on the HD imagery and the animation?

Partially, but mainly because there were budget limitations. I mean, I'd like to have you believe that I was a good enough director to shoot minimum footage and get maximum results.

Did you have to shoot any re-creations of things that happened before you started

The Most Important Person in Your LF Theater

by James Hyder

Who is the most important person in your LF theater? Who is the one person without whom the theater simply can't function? Let's take a quick run down the staff roster and see.

The executive director/president/CEO. A very important person, no doubt (even if he's not *quite* as important as he *thinks* he is). He sets the direction, and leads the way. He may be the final word in deciding which films you'll show, but when was the last time he actually set foot in the theater? And when he's away on all those junkets...er, *business trips* to Florida, Hawaii, and so forth, somehow the theater keeps running without him.

The executive assistant to the executive director/president/CEO. Now, we all know that this is the most *powerful* person in the building. She can get you in to see the boss this afternoon, or keep you out until next month. Put a favorable word in his ear or, with the tiniest shake of her head, kill a plan dead. But she's not critical to the theater.

Chief financial officer. Anyone with control of the money gets respect (whether he deserves it or not). He keeps a close eye on how much the theater is taking in, and gets a threatening look when the numbers aren't high enough (which is probably a little too often these days), but otherwise he's harmless. It's not him.

Marketing director. She firmly believes she is the most important person. After all, without her brilliant campaigns, no one would ever come through the door, would they? Let's not remind her of the big, high-profile campaign that completely flopped, or that other film that went through the roof, even though she barely lifted a finger to promote it. We can let her go on thinking it's her, but she's not the one.

Theater manager. At least he has no illusions. Torn this way and that by the committees that don't listen to him, the staffers who complain about being overworked, and the public who don't understand why they can't see the film they talked about on the *Today Show* this morn-

ing, the poor guy knows he's not the most important.

Cashiers. Without them, there's no money. They're important, all right. Keep them happy. Keep an eye on them. But don't forget that the manager was a cashier about ten years ago, and he can take over if he really has to.

Ushers. Are you kidding? They're all outside, having a smoke. As long as no one falls down the steps, or throws up in the back of the theater, we can live without them.

All of these folks have their roles to play in the operation. But none of them is the most important person. So who is?

You're thinking, "That's everyone. There's no one left!" Not quite, but I understand the confusion.

The most important person is, paradoxically, one of the least visible, least well-known people in the building. He or she gets in earlier, and stays much, much later than almost anyone else except the security officers. There's a fair chance you don't know his name and couldn't pick him out of a lineup, even though he may have worked here longer than you have.

Who is it? Your **projectionist**, that's who.

The projectionist is the only person in your whole building without whom you absolutely, positively cannot show a film to the public. Think about it. No ushers or cashiers? We can cover. No theater manager? No problem. Those middle management types? What have they done for us lately? The big boss? Nice guy. We'll keep him, but we can do without him today.

No projectionist? No show. No money. Big problem.

Chances are good that the last time you even thought about the projectionist was when the projector broke down and you lost a couple of shows. There she was, working hard to figure out and fix the problem, while all around people were asking, what's the problem, when will it be fixed, don't you know how much this is costing us? There might even have been some yelling. Eventually she got the show

running again. Did you thank her?

Did you ever think about praising the good job your projectionists do on the 360+ days there are no problems?

Did you ever wonder what it might be like to have a job in which a small mistake will be instantly noticed by 500 people?

Your projectionists have some very specialized skills that take years to develop and require a certain type of personality. There's the obvious technical aptitude, but they also need to be very meticulous and able to work quickly and smoothly, sometimes, as we have seen, under high pressure. And when new films come in, or it's time for maintenance, they often have to work into the wee hours of the morning, while you're home warm in bed.

They probably don't get as much official recognition and praise within your organization as more visible staffers do. They don't often get to go to the conferences that their superiors go to once or twice a year. (Of course, they get even by talking about the bosses behind their backs on one of the online forums for projectionists!)

And as Dearborn's **Ron Bartsch** and Seattle's **Diane Carlson** and **Phil Roewe** demonstrated at the last **Giant Screen Theater Association** conference (see *GSTA coverage, LF Examiner, November 2005*), projectionists often have to cope with decisions made by people who have no clue as to the impact they are having on the booth staff.

So let's have a little more respect and appreciation for the people who literally put the show on the screen. No one in your operation is more directly responsible for the impression your visitors take away from your theater. **Imax Corporation** has taken a commendable first step by instituting the new Best Booth award (see *GSTA coverage, October 2005*), to recognize excellence in projection operations.

But that's only a start. Take a projectionist to lunch today. (Well, you may have to bring it to him, and eat with him in the booth.) Make sure he's included in the meetings that decide the theater schedule. And see if you can't get him that raise.

Premiering This Month

Wired to Win

"*Wired to Win: Surviving the Tour de France* takes viewers on a spellbinding ride, seamlessly melding state-of-the-art computer animation of the human brain with the first-ever giant-screen film footage of the legendary Tour de France. This unprecedented giant screen film experience brings together the excitement of world-class sport and the frontiers of science, inspiring and entertaining audiences around the world.

"The Tour de France — a grueling three-week battle where elite athletes risk it all in pursuit of victory, fame and, in some rare cases, a place in the annals of cycling history. The stage for this event? The spectacular landscape of France — the towering mountains of the Alps, the broad urban avenues of Paris, and the knotted villages of Provence. The film puts audiences face to face with these fierce competitors as they survive hair-raising crashes, battle each other — and themselves — up storied mountain passes, and navigate action-packed descents down treacherous mountain roads at speeds over 60 mph (100 kph).

"How do they do it? And why? Against

the spectacle of the Tour, *Wired to Win* probes the source of ambition and ability...excellence and desire...through the wonder of the human brain. *Wired to Win* will expose millions of viewers to a new age of medical science as we discover the dynamic nature of the human brain and its incredible ability to adapt and respond to the world — neuron by neuron, network by network. Through the eyes of the film's heroes, audiences will learn of the incredible demands of the Tour, and the remarkable ability of the human brain. Through this unique film experience, audiences of all ages will come to realize that they too can tap into this incredible source of power and achieve the remarkable."

Produced by Partners HealthCare with major support from the National Science Foundation and **Ortho-McNeil Neurologics**. Senior producer: **Joanna Baldwin Mallory**; director, writer: **Bayley Silleck**; first assistant director: **Daniel Ferguson**; director of photography: **Rodney Taylor**; score: **Philip Marshall**; line producer: **Myles Connolly**. Narrated by **Alfred Molina**. Distributed by **National Geographic Giant Screen Film Distribution**.



Worldwide LF Theater Inventory

As of December 1, 2005

By Manufacturer

Mfr	Af	As	Eu	ME	NA	SA	Tot
CDC		2	1		3		6
GOTO		23					23
IMAX	3	39	45	5	164	1	255
IWRK		22	7		22	1	52
KINO		1	2		5		8
MEGA	1	3	5	1	16		26
Other		7	9		4		20
Total	4	97	67	6	214	2	390

By Format and Operator Type

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

		C	CM	CT	I	Total
Africa	8/70				1	1
	15/70		2		1	3
	Total		2		2	4
Asia/Pac	8/70	5		6	22	33
	10/70			2	19	21
	15/70	10	7	2	24	43
	Total	15	7	10	65	97
Europe	8/70	3	5	5	10	23
	15/70	12	15	5	12	44
	Total	15	20	10	22	67
Middle East	8/70		1			1
	15/70		4		1	5
	Total		5		1	6
North America	8/70	7	8	1	27	43
	15/70	27	51	4	89	171
	Total	34	59	5	116	214
South America	8/70				1	1
	15/70				1	1
	Total				2	2
World	8/70	15	14	12	61	102
	10/70			2	19	21
	15/70	49	79	11	128	267
	Total	64	93	25	208	390

(from **BIZ** on page 5)

Ascent is a large post production company comprised of several smaller units in the L.A. area and provides post services, digital intermediates, and sound mixing for feature films, television, and commercials. It also owns Cinetech, one of the top restoration labs in the country.

Dennis tells *LFX* that he will be working with the restoration lab and in the digital intermediate and digital restoration areas. "I feel that I accomplished quite a bit within CFI in representing CFI's large format and servicing their customers, and in building up CFI's digital film output service."

Although Ascent does not work in 65mm or 70mm, Dennis says, "With some luck and hard work, I may be able to

keep a hand in certain aspects of large format productions. Shows like *Ghosts of the Abyss*, *Roar*, and *Aliens of the Deep* all originated in formats other than 65mm, formats which will fit well into the Ascent Media range of services.

In the meantime, Dennis has left his position on the Unification Committee forming the new Giant Screen Cinema Association and the co-chairmanship of the new organization's spring conference in L.A.

Daniel Ferguson's next project

Now that he has finished his work as first assistant director on *Wired To Win*, Daniel Ferguson tells *LFX* that he's turning his focus to a project of his own. It is a (non-LF) documentary film about the situ-

ation facing wild and domesticated elephants in Southeast Asia on which he has been working since a trip to Thailand, Cambodia, and Indonesia in 2002.

Ferguson plans to spend the first three months of 2006 in Cambodia and Vietnam filming (on HD video) "the link between the plight of ethnic minorities (often grouped together as 'Montagnards') in both countries, the rise of recreational tourism, the coffee trade, and the disappearance of elephants." The project is being funded by his company, **Resolute Pictures**, and with a research grant from the Canadian government.

He adds, "I am in no way turning my back on large format, but am taking a much needed break from the 'creative restraints' of the format."

(from **SHORTS** on page 24)

will open in 2006.

McMinnville, OR, theater delayed

Construction of the IMAX theater being built at the **Evergreen Aviation Museum** in McMinnville, OR, has been delayed to expand the amount of office space the building will contain. The building, which broke ground earlier this year (see *Shorts*, *LF Examiner*, March 2005) and had been expected to open in late 2005 or early 2006, will probably not open until late spring, according to spokesman **James Nelson**.

McMinnville is about 30 miles (48 kilometers) southwest of Portland, site of the

only other IMAX theater in the state, at the **Oregon Museum of Science and Industry**.

Casey's tornado vehicle on TV

For more than three years **Sean Casey** has been trying to get hit by a tornado. Literally. Following in the footsteps of his father, **George Casey**, the founder of **Graphic Films** who has spent decades chasing volcanoes, earthquakes, hurricanes, and other natural disasters for LF films such as *Ring of Fire* and *Forces of Nature*, the younger Casey is chasing tornadoes with an IMAX camera.

Sean Casey told *AutoWeek* last summer that "The holy grail of all footage is to get a tornado coming right at you—filming with a wide-angle lens, and having the tornado hit you, impact the camera. And that shot hasn't been gotten yet." So three years ago he built the Tornado Intercept Vehicle, a home-built armored truck with a rotating camera turret, that he intends to drive into

a tornado.

In December, cable's National Geographic Channel ran a one-hour program called *Tornado Intercept* on Casey's tornado-chasing efforts last summer. Check your local listings or the National Geographic Web site for re-broadcasts. (We won't reveal the ending, except to say that he is still alive.)

IMAX is UK's 2nd ugliest building

An Internet poll of 10,000 people conducted by a British television show named the **Sheridan IMAX Theater** in Bournemouth as the second ugliest building in the United Kingdom. The show, *Demolition*, on Channel 4, is "a four-part series which investigates how Britain came to be littered with eyesores and considers what we can do about it," according to the official Web site. One thousand buildings were nominated for the dubious distinction. The "winner" was the Cumbernauld town shopping center in Lanarkshire.

The theater opened in March 2002 after more than five years of legal wrangling over its development and controversy over its design (see *Shorts*, *LFX*, November 2001). It closed in February 2005. Sources tell *LFX* that the developer and operator of the theater, **Sheridan Group** of Belfast, is in default on its rent and on payments to **Imax Corporation**. Recent local press reports say that Sheridan has been evicted by the landlord, and that other uses for



The Bournemouth, UK, IMAX theater is now closed.

THE *LF* EXAMINER INDEX

November 2005

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.

Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume			Dom	Intl	Tot
11/3/2005	MagDes	402,158	3,576,133	106,600	487,098	4,311,620	6	64	6	70
	HaunCast	200,277	12,011,862	40,129	18,608,311	30,620,173	245	10	9	19
	WS3D	175,545	5,626,980	204,665	3,460,966	9,087,946	29	20	16	36
	AOTD	26,674	7,426,478			7,426,478	40	18		18
	Bugs	24,388	16,542,761	54,232	9,742,084	26,284,845	139	9	16	25
	Galapago	18,561	15,246,115	4,903	7,627,264	22,885,208	312	2	3	5
	SpaceSta	17,699	63,820,840	26,234	26,636,451	90,463,639	186	3	6	9
	AlienAdv	2,500	4,955,246	40,000	15,087,740	20,042,986	324	2	7	9
	E3D	2,350	7,134,310	6,000	32,796,881	39,931,191	349	1	7	8
	Trex		52,022,756	109,392	40,205,901	92,229,426	364	1	7	7
11/10/2005	MagDes	441,793	4,016,883	128,577	615,675	4,797,670	7	60	6	66
	HaunCast	145,881	12,157,743	38,274	18,646,585	30,804,328	246	10	9	19
	WS3D	145,667	5,772,647	190,622	3,651,588	9,424,235	30	19	15	34
	AR	33,730	10,600,181	17,200	6,866,890	17,467,071	158	12	10	22
	Pulse	23,690	9,734,751	13,700	5,046,876	14,781,627	159	6	4	10
	Bugs	22,255	16,561,282	40,592	9,785,058	26,346,351	140	8	14	22
	AOTD	21,756	7,448,234			7,448,234	41	16		16
	Galapago	16,678	15,262,792	84,297	7,711,561	22,984,292	313	3	4	7
	SpaceSta	13,700	63,834,540	32,484	26,668,935	90,508,928	187	5	8	13
	AlienAdv	2,000	4,957,246	22,000	15,109,740	20,066,986	325	2	7	9
11/17/2005	E3D	2,000	7,136,310	5,000	32,801,881	39,938,191	350	1	6	7
	Trex	769	52,023,525	22,495	40,228,396	92,251,920	365	1	7	8
	MagDes	471,429	4,484,090	29,943	645,618	5,284,751	8	60	6	66
	WS3D	130,547	5,903,194	160,554	3,812,142	9,715,336	31	18	15	33
	HaunCast	45,565	12,203,308	35,311	18,681,896	30,885,204	247	5	9	14
	Galapago	31,603	15,301,267	22,525	7,734,086	23,054,749	314	3	3	6
	Bugs	30,810	16,598,254	40,573	9,825,755	26,424,009	141	10	16	26
	AOTD	24,397	7,472,631			7,472,631	42	16		16
	SpaceSta	13,311	63,851,022	17,292	26,686,227	90,541,676	188	4	7	11
	Trex	6,885	52,075,602	16,870	40,245,266	92,323,964	366	1	7	8
11/24/2005	AlienAdv	1,900	4,959,146	14,355	15,124,095	20,083,241	326	2	7	9
	E3D	1,875	7,138,185	4,995	32,806,876	39,945,061	351	1	6	7
	MagDes	315,713	4,799,803	33,638	679,256	5,675,008	9	31	3	34
	WS3D	134,331	6,037,525	136,554	3,948,696	9,986,221	32	18	15	33
	SVTS	63,073	5,920,223	135,271	8,064,607	13,984,830	49	19	10	29
	HaunCast	37,655	12,240,963	29,775	18,711,671	30,952,634	248	5	9	14
	Galapago	24,891	15,326,158	37,137	7,771,223	23,108,053	315	1	3	4
	Bugs	20,839	16,620,490	65,733	9,889,256	26,509,746	142	9	13	22
	SpaceSta	17,641	63,868,662	15,629	26,701,856	90,578,468	189	4	8	12
	Trex	5,860	52,081,462	22,293	40,267,559	92,357,132	367	1	9	10
11/24/2005	AlienAdv	1,700	4,960,846	12,500	15,136,595	20,097,441	327	2	7	9
	E3D	1,500	7,139,685	4,200	32,811,076	39,950,761	352	1	6	7



* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Stephen Judson, Jon Boorstin; producers: Greg MacGillivray, Alec Lorimore. Release: February 2006.

— Filming is complete. Post production is under way.

Deep Sea 3D

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; producer, Howard Hall Productions: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. Score: **Danny Elfman**. Narrators: **Johnny Depp**, **Kate Winslet**. 3D. Release: March 3, 2006.

— September-October: British Columbia.

— Principal photography is complete. Post production has begun.

Poseidon

Radiant Productions; distributor: Warner Bros.; director: Wolfgang Petersen; script: Mark Protosevich, Akiva Goldsman; producers: Wolfgang Petersen, Mike Fleiss, Duncan Henderson, Akiva Goldsman. Cast: Josh Lucas, Kurt Russell, Emmy Rossum, Richard Dreyfus. Release: May 12, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

Ride With Cowboys (wt)

Trinity Films; distributor: tba; director: Harry Lynch; cinematographer: Rodney Taylor; writers: Harry Lynch, Jasper Wynn; line producer: Greg

Eliason; producer: Brady Dial; senior producer: Jeff Fraley. Release: May 26, 2006.

— November: Filmed cattle herding in Spain and a wedding ceremony in Morocco.

— Principal photography is complete. Post production has begun.

Hurricane on the Bayou (wt) (formerly Storm on the Bayou)

MacGillivray Freeman Films, Audubon Nature Institute; distributor: MacGillivray Freeman Films; director, producer: Greg MacGillivray; camera: Greg MacGillivray, Brad Ohlund, Jack Tankard, Ron Goodman; writers: Glen Pitre; executive producer: L. Ron Forman. Release: June 2006.

— September: A crew returned to Louisiana to film the effects of Hurricane Katrina.

— Post production has begun.

Superman Returns

Red Sun Productions; distributor: Warner Bros.; director: Bryan Singer; script: Dan Harris, Michael Dougherty; producers: Gilbert Adler, Jon Peters, Bryan Singer. Cast: Brandon Routh, Kevin Spacey, Kate Bosworth, Eva Marie Saint. Release: June 30, 2006.

— Film will be converted to 15/70 with the IMAX DMR process.

Balloon Fiesta (wt)

Immortal Classics; distributor: tba; writer, director, producer: Ted Gomillion; LF camera: Lee Parker; HD camera: Gary Marshall, Sid Findley, Russ Fink; executive producers: Stephen Komadina, Ted Gomillion. Release: 2006.

— October: Filmed at the International Balloon Fiesta in Albuquerque, NM.

Ant Bully

Playtone Films; distributor: Warner Bros.; writer, director, producer: John A. Davis; producers: Gary Goetzman, Tom Hanks; executive producers: Keith Alcorn. 3D. Release: Aug. 4, 2006.

— Film will be converted to 15/70 3D with the IMAX DMR process.

Happy Feet

Kingdom Feature Productions; distributor: Warner Bros.; director: George Miller; script: Warren Coleman, John Collee, George Miller, Judy Morris; producers: Bill Miller, George Miller, Doug Mitchell. Cast: Hugh Jackman, Nicole Kidman, Robin Williams, Elijah Wood. 3D. Release: Nov. 17, 2006.

— Film will be converted to 15/70 3D with the

IMAX DMR process.

Dinosaurs 3D (wt)

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: William Reeve; aerial DP: Carl Samson; script: Marc Fafard; score: Pierre Rousseau; producer: Carl Samson. 3D. Release: Dec. 1, 2006.

— Principal photography is complete. CGI is under way.

Big Wave Hunters

Deep Water Films in association with Graphic Films; distributor: tba; director: Ryan Casey; DP: Steve Ford; co-producer: Ian Pancer; producers: Ryan Casey, Steve Ford. Release: Late 2006.

— September: Filmed big-wave surfer Shane Dorian in Tahiti.

— Winter: Planning to film in Maui, Todos Santos in Mexico, and at Mavericks near San Francisco.

The Alps: Giants of Nature (wt)

MacGillivray Freeman Films, 4iS Four Eyes AG; distributor: MacGillivray Freeman Films; director, editor: Stephen Judson; producer: Greg MacGillivray; writers: Stephen Venables, **Stephen Judson**; executive producers: Alexander Biner, **Harrison Smith**. Release: March 2007

— September: Principal photography began in Switzerland in Zermatt and on the Eiger.

— Filming will resume in spring 2006.

Fly Me to the Moon

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; writer: Domonic Paris; producers: Charlotte Huggins, Gena Gallo; executive producers: Ben Stassen, Domonic Paris. 90 minutes. 3D. Release: Spring 2007.

— Voice recording is nearly complete.

— Animation has begun and will continue through early 2007.

— Will be released as a digital 3D feature, and possibly in LF 3D as well.

Dolphins 3D (wt)

3D Entertainment, McKinney Productions; distributor: 3D Entertainment; director: Jean-Jacques Mantello; DP: Gavin McKinney; score: Christophe Jaquelin; executive producer: François Mantello. 3D. Release: 2007.

— October expedition postponed to next spring.



Jan '07

July '07

Jan '08

Happy

Dino3D

BigWave

Alps

FlyMe

Dolph3D



MacGillivray Freeman Films shooting for The Alps: Giants of Nature in Switzerland. Bottom (l to r): assistants Roband Baumgartner and Phil Glutz, cinematographer Brad Ohlund, director Greg MacGillivray, line producer Anne Marie Hammers.

Bookings: December 2005 by Film

833 bookings of 98 films in 277 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Dallas SP	11/24/05	5/27/06		Oulu	5/1/05	5/1/06		Baltimore	11/5/04	6/30/06
	Davenport	8/5/05	1/12/06		Prague CC	4/15/05	12/1/05		Barcelona	7/22/05	1/30/06
Africa	Durban	9/24/05	6/2/06		Regina	4/1/05	12/1/05		Berlin Disc	9/1/05	8/31/06
	Menlyn	6/16/05	12/31/05		Saint Louis SC	9/30/05	1/30/06		Bogota	12/1/05	11/30/06
	Nuremberg	12/15/01	12/05		San Diego NHM	5/28/05	1/3/06		Boston MOS	5/28/04	
	Toronto OP	6/1/05	8/31/06		Seattle PSC 2	12/27/03	12/1/05		Branson	5/23/05	4/30/06
AIA3D	Apple Valley Imx	10/7/05			Tampa Reg	9/30/05	5/20/06		Calgary SC	3/20/05	2/20/06
	Kuwait City	2/19/05	2/18/06		Washington NMNH	3/14/03	3/06		Charlotte	2/11/05	6/30/06
	Quebec	6/8/05	1/12/06	CATCF	Sudbury	10/1/05	12/31/05		Cincinnati MC	10/2/04	6/30/06
AIWC	Tijuana	7/1/05	1/31/06	CRA	Laie	1/26/05	1/06		Copenhagen	9/27/04	1/15/06
	Victoria	9/13/05	3/31/06		Lucerne	9/16/05	9/15/06		Davenport	3/1/05	12/31/05
AJ	Sioux Falls	10/8/05	1/27/06		Mobile	5/1/05	4/30/06		Detroit SC	4/30/05	12/31/05
Alamo	San Antonio 2D				Paris Geo	2/4/05	2/3/06		Durban	4/1/05	6/30/06
Alaska	Berlin Disc	8/23/04			Raleigh Exp	5/5/05	1/10/06		Dwingeloo	6/1/05	5/30/06
	Branson	11/11/05	3/31/06		Stockholm	9/16/05	2/9/06		Edmonton Ody	7/1/04	
	Nuremberg	1/1/04	12/31/05		Victoria	6/17/05	6/16/06		Fort Lauderdale	9/13/04	12/31/05
ALBT	Barcelona	11/27/03		CV	Dallas SP	12/24/05	5/24/06		Fort Worth	5/28/04	5/30/06
	Karlshamn	2/1/05	9/15/06		Vancouver SW	7/1/05	1/2/06		Hague	2/1/05	1/31/06
	Louisville SC	10/1/05	5/31/06	Cyberwor	Kuala Lumpur Di	10/27/05	10/26/07		Hastings	3/7/05	5/31/06
	Nagoya OT	10/1/05	3/31/06		Paris Gau	9/1/05	3/1/06		Houston MNS	3/6/05	5/26/06
	Speyer Imax	9/18/03			Poitiers Imax 3D	2/1/01	1/06		Hutchinson	2/2/05	5/31/06
	Sydney WBS	3/6/03	12/31/05		Poznan CC	9/9/05	9/8/06		Indianapolis Imx	3/18/05	2/28/06
	Toronto OP	6/1/05	8/31/06		Shanghai 3D	5/1/05	4/30/06		Jakarta	11/1/05	10/30/06
AlienAdv	Glasgow	3/1/05	12/31/05	DIS	Dallas SP	9/23/05	2/11/06		Leon Exp	12/1/05	6/30/06
Amazon	Atlanta FMNH	2/11/05	3/1/06	Dolphins	Hyderabad	8/15/05	8/14/06		Louisville SC	6/1/05	1/15/06
	Barcelona	7/1/05	6/30/06		Mumbai	12/2/05	12/1/06		Lucerne	2/15/05	1/30/06
	Boston MOS	2/1/05	3/1/06	E3D	Glasgow	6/25/04	12/31/05		Melbourne MV	2/15/05	6/30/06
	Charleston SC	9/14/05	9/13/06		Moscow	7/1/05	6/30/06		Mobile	5/1/05	3/15/06
AOTD	Boston NEA	1/28/05	1/26/06		Poznan CC	3/1/05	3/31/06		Nanchang	11/15/05	11/30/06
	Fort Worth	1/28/05	2/3/06		Sinsheim	5/16/03	12/31/06		Oakland	1/7/05	7/30/06
	Garden City	5/6/05	12/31/05	EMSH	Castle Rock	3/92		Paris Geo	4/13/05	4/13/06	
	Halifax	7/19/05	12/31/05	Everest	Albuquerque	11/15/05	6/15/06		Phoenix ASC	11/15/04	12/31/05
	Lehi	6/17/05	3/11/06		Ankara AFM	12/31/04	12/30/05		Pittsburgh CSC	9/3/04	6/30/06
	Lubbock	7/29/05	1/6/06		Dearborn	1/2/05	1/1/06		Richmond SMV	9/18/04	6/30/06
	Myrtle Beach	7/1/05	12/29/05		Malaga Yel	4/29/05	4/28/06		Rochester MSC	4/1/05	6/15/06
	Pittsburgh Cmk	7/14/05	12/05	Extreme	Mumbai	12/2/05	12/1/06		Saint Louis SC	9/17/04	12/31/06
	Tallahassee	8/19/05	2/1/06		Berlin Disc	5/2/00	12/05		San Antonio 2D	2/15/05	12/31/05
Apollo13	Hutchinson	2/1/05	1/31/06		Stockholm	11/25/05	2/9/06		San Jose CA	7/15/04	7/31/06
AR	Barcelona	3/3/05	3/3/06	FightPil	Alamogordo	10/1/05	8/1/06		Spokane	8/20/04	12/31/05
	Birmingham AL	9/3/05			Albuquerque	9/5/05	3/5/06		Stockholm	11/26/04	2/20/06
	Chantilly	12/15/03	12/31/05		Baltimore	7/8/05	5/31/06		Sydney WBS	9/25/04	9/26/06
	Charleston WV	11/12/05	1/1/06		Boston MOS	9/8/05	3/8/06		Taichung ST	1/20/05	1/10/06
	Duluth	10/1/05	12/31/05		Chantilly	12/10/04	12/10/06		Taipei AM	1/1/05	12/30/05
	Hastings	10/8/05	12/5/05		Corpus Christi	2/3/05	2/3/06		Tijuana	10/1/05	3/31/06
	Karlshamn	9/1/04	6/06		Davenport	5/21/05	2/20/06		Tokorozawa	10/1/05	12/30/05
	Killeen	5/1/05	1/31/06		Dayton	12/3/04	12/3/06		Toronto OSC	6/4/04	
	Leon Exp	6/1/05	1/1/06		Durban	12/2/05	2/3/06	Galapago	Ahmedabad	4/1/05	3/31/06
	Madrid	3/3/05	3/3/06		Hampton	12/10/04	12/31/06		Moscow	10/24/05	10/23/06
	Monterrey Cin	10/22/05	4/30/06		Hastings	6/1/05	2/1/06		New York AMNH	10/17/05	2/17/06
	Omaha Zoo	9/1/05	2/28/06		Hong Kong	12/10/05	12/31/06		Prague CC	2/10/05	2/9/06
	Sudbury	5/2/05	1/15/06		Huntsville	3/11/05	5/20/06		Taipei MCRC	7/1/05	6/30/06
	Valencia Spn	9/15/04	6/14/06		Hutchinson	5/20/05	2/28/06	GC	Appleton	8/19/05	6/30/06
Bears	Stockholm	12/3/04	12/3/05		Little Rock	6/30/05	2/28/06		Atlanta FMNH	10/1/05	4/1/06
Beavers	Houston MNS	6/1/05	5/31/06		Myrtle Beach	3/1/05	3/1/06		Berlin Disc	10/1/04	12/31/06
	London ONT	4/1/05	3/31/06		Oklahoma City	10/21/05	6/30/06		Bradford	11/12/04	12/31/05
	New York AMNH	4/15/05			Pensacola	6/3/05	5/1/06		Dhaka	9/26/05	10/3/06
	Shanghai Dome	10/1/05	9/10/06		Regina	6/15/05	12/15/05		Grand Canyon	11/1/99	12/05
Bugs	Albany GA	12/3/04	6/30/06		Saint Louis SC	3/11/05	3/11/06		Harbin	1/1/05	2/28/06
	Baltimore	5/27/05	6/23/06		Salt Lake City CP	5/20/05	12/20/05		Hartberg	9/6/03	9/30/06
	Berlin CS	4/8/04	12/1/05		Seattle PSC 1	12/26/04	12/26/05		Houston MNS	6/1/05	9/30/06
	Bristol	3/18/03	3/06		Singapore SC	9/3/05	3/3/06		Lucerne	5/1/05	8/31/06
	Calgary SC	9/12/05	9/1/06		Spokane	4/29/05	4/28/06		Menlyn	9/16/05	9/15/06
	Galveston	5/23/03	5/23/06		Sydney WBS	8/12/05	2/28/06		Nuremberg	12/1/02	12/31/05
	Glasgow	9/26/03	4/06		Taipei MCRC	1/1/05	1/1/06		Penrith	7/16/05	7/15/06
	Grand Rapids Cel	4/9/04	6/1/06		Tallahassee	12/2/05	3/2/06		Speyer Dome	1/23/05	12/31/06
	Kofu	7/16/05	1/9/06		Washington NASM	3/11/05	3/11/06		Speyer Imax	1/1/04	12/31/05
	Kuwait City	6/16/04	12/1/05	Flyers	Warner Robins	7/92		Spokane	5/20/05	9/30/06	
	Los Angeles CSC	3/23/04	6/1/06	FOK	Kuwait City	4/17/00	4/06		Stockholm	3/1/04	12/31/06
	Mobile	9/28/05	3/28/06		Shreveport	9/1/05	3/10/06	GF	Valencia Spn	4/16/04	2/2/06
	Moscow	9/30/04	9/30/06	FON	Albany GA	9/1/05	2/28/06	GN	Sudbury	3/1/03	3/31/07
	New Orleans	3/12/03	3/06		Appleton	7/15/05	6/30/06		Saint Felicien	4/05	12/05

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GOTA HaunCast	Saint Louis SC	11/16/05	4/11/06		Nashville Reg	11/18/05	2/06		Yellowstone	6/15/02	12/31/05
	Berlin CS	4/5/01	12/06		Natick JF	11/18/05	2/06	LOLL LS	Zion	4/30/05	3/31/06
	Berlin Disc	4/5/01	12/06		New Delhi Aer	11/18/05	2/3/06		Loch Lomond	7/24/02	
	Galveston	11/7/05	1/7/07		New Rochelle Reg	11/18/05	2/06		Appleton	10/15/05	2/15/06
	Kuala Lumpur Di	5/19/05	6/20/06		New York Loe	11/18/05	2/06		Des Moines	5/14/05	2/20/06
	Las Vegas Imx	3/12/02	12/31/06		Ontario Reg	11/18/05	2/06	Lehi	2/21/05	12/31/05	
	London BFI	12/1/01	12/06		Oviedo Yel	11/25/05	2/3/06	Parker	3/1/05	2/28/06	
	Madrid	6/12/02	12/06		Paris Gau	12/05	2/06	M3D	Madrid	6/1/04	5/31/06
	Manchester UCI	9/1/02	12/31/06		Philadelphia	11/18/05	2/06		Mexico City Cin	7/1/05	2/28/06
	Melbourne MV	9/13/01	12/06		Phoenix AMC	11/18/05	2/06	M3Dcc	Karlshamn	11/1/05	10/31/07
Moscow	1/1/04	9/30/06		Pittsburgh Cmk	11/18/05	2/06	Stockholm		2/18/05	2/9/06	
HB	Sydney WBS	9/20/01	12/06		Pittsburgh CSC	11/18/05	2/06	MagDes	Austin	9/23/05	3/22/06
	Barcelona	5/7/02	12/06		Portland	12/05	2/06		Berlin CS	12/1/05	11/30/06
	Denver MNS	9/1/02	3/31/06		Raleigh Exp	11/18/05	2/06		Bradford	9/23/05	9/22/06
	Grand Rapids Cel	8/30/02	3/31/06		Reading JF	11/18/05	2/06		Cedar Rapids	11/23/05	4/2/06
	Guayaquil	11/1/03	12/31/06		Richmond FP	11/18/05	2/06		Charleston SC	9/23/05	12/31/06
	Hague	10/10/01	10/31/06		Rochester Cmk	11/18/05	2/06		Chicago MSI	9/23/05	3/22/06
	Hartberg	4/30/04	4/23/06		Sacramento Imx	12/05	2/06		Cincinnati MC	9/23/05	3/3/06
	Hong Kong	10/1/05	3/21/06		Saint Louis Weh	11/18/05	2/06		Cuernavaca Cmx	10/14/05	2/1/06
	Kuwait City	11/13/04	6/13/06		San Antonio 2D	11/18/05	2/06		Davenport	11/25/05	6/15/06
	Madrid	11/6/02	10/31/06		San Francisco Loe	11/18/05	2/06		Detroit SC	9/23/05	5/15/06
HCBTD HH HPGOF	Melbourne MV	10/7/02	12/31/06		San Jose CA	11/18/05	2/06	Fort Lauderdale	9/23/05	12/31/06	
	Philadelphia	10/1/05	4/30/06		Sandy	11/18/05	2/06	Garden City	9/23/05	3/22/06	
	Stockholm	11/30/01	12/31/06		Seattle PSC 1	11/18/05	2/06	Hull	9/23/05	3/31/06	
	Sudbury	5/1/04	6/30/06		Seoul CGV	12/1/05	2/06	Huntsville	11/23/05	11/22/06	
	Sydney WBS	7/22/02	12/31/06		Singapore GV	12/05	2/06	Hutchinson	9/23/05	3/22/06	
	Tampa MOSI	8/15/05	8/31/06		Spokane	11/18/05	2/06	Indianapolis Imx	9/23/05	3/22/06	
	Toronto OSC	10/12/01	6/06		Taipei WVC	11/18/05	2/06	KSC 2	9/23/05		
	San Simeon	8/17/96			Tampa Reg	11/18/05	2/06	Las Vegas Imx	11/14/05	5/13/06	
	Berlin Disc	4/1/02	12/31/06		Tokyo Mer	12/05	2/06	Little Rock	11/23/05	5/24/06	
	Amsterdam PN	12/05	2/06		Toronto FP	11/18/05	2/06	London BFI	9/23/05	9/22/06	
	Apple Valley Imx	11/18/05	2/06		Tulsa Cmk	11/18/05	2/06	London SM	9/23/05	9/22/06	
	Atlantic City	11/18/05	2/06		Valencia Reg	11/18/05	2/06	Los Angeles CSC	9/23/05	6/22/06	
	Boise Reg	11/18/05	2/06		Vaughan FP	11/18/05	2/06	Melbourne MV	10/20/05		
	Buffalo Reg	11/18/05	2/06		Warsaw CC	12/05	2/06	Myrtle Beach	11/4/05	12/31/05	
	Buford Reg	11/18/05	2/06		Washington NASM	12/16/05	1/2/06	Philadelphia	9/23/05	3/22/06	
	Calgary FP	11/18/05	2/06		West Nyack Imx	11/18/05	2/06	Pittsburgh CSC	9/23/05		
	Cathedral City	11/18/05	2/06		White Plains NA	11/18/05	2/06	Portland	9/23/05	3/22/06	
	Charleston SC	11/18/05	2/06		Woodridge Cmk	11/18/05	2/06	Providence Imx	9/23/05	3/22/06	
	Chicago Imx	11/18/05	2/06	IOTS ITD	Norwalk	10/7/05	1/19/06	Quebec	9/23/05	3/22/06	
	Cincinnati NA	11/18/05	2/06		Bratislava	4/7/05	3/14/07	Raleigh Exp	9/23/05	6/30/06	
	Col Springs Cmk	11/18/05	2/06		Istanbul AFM	11/25/05	11/24/06	Sacramento Imx	9/23/05	3/22/06	
	Columbus AMC	11/18/05	2/06		Poznan CC	6/1/05	5/31/06	Saint Augustine	11/26/05	7/30/06	
	Cuernavaca Cmx	11/18/05	2/06		Salt Lake City CP	7/1/05	6/30/06	Salt Lake City CP	9/23/05	3/22/06	
	Dallas Cmk	11/18/05	2/06	JGWC	Syracuse	10/19/05		Shreveport	11/25/05	5/24/06	
	Davenport	12/05	2/06		Winnipeg Imx	7/1/05	12/1/05	Sydney WBS	10/20/05		
	Dearborn	11/18/05	2/06	JIAC	Baton Rouge	9/1/05	2/28/06	Tallahassee	11/23/05	5/24/06	
	Denver CC Reg	11/18/05	2/06		Pilea	3/1/05	8/31/06	Tempe Imx	9/23/05	3/22/06	
	Detroit AMC	11/18/05	2/06		Taipei AM	9/1/05	9/28/06	Vancouver Imx	9/23/05	3/22/06	
	Dubai	12/05	2/06	Kilimanj	Hong Kong	8/1/05	1/31/06	Washington NASM	9/23/05		
	Dublin Reg	11/18/05	2/06		Nuremberg	4/1/04	12/31/05	Winnipeg Imx	11/23/05	5/22/06	
	Duluth	11/18/05	2/06	L&C	Alamogordo	7/1/05	12/31/05	Pilea	3/31/05	12/15/05	
	Edmonton FP	11/18/05	2/06		Appleton	3/12/05	6/30/06	Atlantic City	9/23/05	6/30/06	
	Evansville Sho	11/18/05	2/06		Baton Rouge	1/1/05	6/30/06	Barcelona	5/1/03	12/31/05	
	Fort Lauderdale	11/18/05	2/06		Boston MOS	9/28/02	6/30/06	Berlin Disc	10/1/04	12/31/05	
	Glasgow	11/18/05	2/06		Branson	5/3/02	4/30/06	Boston MOS	6/16/01		
	Grand Rapids Cel	11/18/05	2/06		Cincinnati MC	10/1/03	6/30/06	Bradford	4/1/03		
	Guadalajara Cin	11/18/05	2/06		Copenhagen	9/1/05	6/30/06	Cincinnati MC	5/1/03	12/31/06	
	Halifax	11/18/05	2/06		Corpus Christi	1/1/03	12/31/06	Cocoa	4/16/03	12/31/06	
	Hampton	11/18/05	2/06		Dearborn	9/1/04	8/31/06	Copenhagen	6/1/03	12/31/05	
		Harrisburg	11/18/05	2/06		Fort Lauderdale	9/26/04	6/30/06	Dwingeloo	5/15/04	5/30/06
Hartford NA		11/18/05	2/06		Fort Worth	9/1/03	6/30/06	Fort Lauderdale	5/25/02	12/05	
Houston Reg		11/18/05	2/06		Garden City	9/1/04	12/31/06	Fort Worth	9/7/04	3/6/07	
Huntsville		12/05	2/06		Grand Rapids Cel	2/1/05	6/30/06	Grand Rapids Cel	2/1/05	12/31/05	
Hyderabad		12/05	2/06		Hastings	12/1/03		Hague	10/14/04	12/31/06	
Incheon CGV		12/1/05	2/06		Houston MNS	6/5/05	12/31/06	Hampton	8/1/05	7/31/06	
Irvine Reg		11/18/05	2/06		Indianapolis Imx	9/1/03	12/31/05	Langley FP	5/1/04		
Kansas City AMC		11/18/05	2/06		Myrtle Beach	6/1/04	5/31/06	London BFI	4/1/02	1/30/06	
King of Prussia Reg		11/18/05	2/06		Norwalk	1/17/03		Madrid	5/1/03	12/31/05	
Langley FP		11/18/05	2/06		Omaha Zoo	12/1/03	12/31/05	Malta	4/15/03		
	Lansing Cel	11/18/05	2/06		Portland	8/16/02	8/06	Manchester UCI	7/1/02	6/06	
	Lincolnshire Reg	11/18/05	2/06		Raleigh Exp	1/15/05	5/30/06	Melbourne MV	3/1/05	12/31/05	
	Los Angeles Loe	11/18/05	2/06		Saint Augustine	9/4/04	1/31/06	Melbourne MV	3/1/05	12/31/06	
	Los Angeles NA	11/18/05	2/06		Saint Louis Arch	5/29/04		Norwalk	3/11/00	1/06	
	Louisville NA	11/18/05	2/06		Saint Paul	10/7/03	6/30/06	Nuremberg	1/3/03	12/31/05	
	Malaga Yel	11/25/05	2/3/06		San Antonio 2D	8/18/05	1/31/06	Oakland	12/17/04	9/30/06	
	Mexico City Cin	11/18/05	2/06		San Diego RHF	8/2/02	9/06	Portland	11/2/01	6/06	
	Mississauga FP	11/18/05	2/06		San Jose CA	10/1/03	12/31/06	Sacramento Imx	1/1/03	12/31/05	
	Monterrey Cin	11/18/05	2/06		Shreveport	9/7/04	6/30/06	San Diego RHF	11/1/01	9/06	
	Montreal FP	11/18/05	2/06		Sioux Falls	10/1/04	5/31/06	San Jose CA	2/12/03	12/31/06	
	Moscow	12/05	2/06		Tulsa Cmk	4/22/05	4/22/06	Sioux Falls	12/1/03	5/31/06	
	Mumbai	12/05	2/06		Washington NMNH	9/30/05	12/31/06	Speyer Dome	1/23/05	12/31/06	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
MOF	Speyer Imax	2/1/01	12/05	PolarExp	Apple Valley Imx	11/23/05	1/06	Rheged Roar	Lansing Cel	12/15/05	3/30/06
	Sydney WBS	10/1/02	12/05		Atlantic City	11/23/05	1/06		Lubbock	12/16/05	5/29/06
MOTM	Toronto OP	7/1/04	12/31/06	Bristol	Austin	11/23/05	1/06	ROF RSATM	Tampa MOSI	5/22/05	12/31/05
	Winnipeg Imx	8/1/05	6/30/06		Barcelona	11/23/05	1/06		Vantaa	2/15/05	2/15/06
MOTN	Lelystad	12/19/05	12/19/06	Buffalo Reg	Birmingham UK	11/23/05	1/8/06	SAA	Penrith	7/1/00	
	Pensacola	11/8/96			Boston NEA	11/23/05	1/06		Columbus COSI	5/21/05	12/31/05
MOTN	Mobile	12/04	1/06	Buford Reg	Bratislava	11/23/05	1/06	SacPlan	Garza Garcia	4/15/05	6/30/06
	Atlanta FMNH	7/30/05	4/30/06	Calgary FP	Bratislava	11/23/05	1/06		Hague	4/30/04	12/31/05
MOTN	Barcelona	3/2/05	3/1/06	Cedar Rapids	Buffalo Reg	11/23/05	1/06	Sedona	London SM	5/1/05	4/30/06
	Birmingham UK	12/15/05	12/15/06	Charleston SC	Buford Reg	11/23/05	1/06	Sharks3D	Lubbock	10/21/05	5/29/06
MOTN	Branson	3/18/05	12/31/05	Chattanooga	Calgary FP	11/23/05	1/06		Lucerne	11/29/05	10/31/06
	Cathedral City	3/11/05	12/31/05	Chicago Imx	Cedar Rapids	11/23/05	1/06	Nuremberg	Nuremberg	5/12/05	6/30/06
MOTN	Cedar Rapids	3/1/05	12/31/05	Cincinnati NA	Charleston SC	11/23/05	1/06		Paris Geo	6/22/05	6/21/06
	Copenhagen	5/15/05	1/30/06	Columbus AMC	Chattanooga	11/23/05	1/06	ROF RSATM	Rochester Cmk	10/8/05	8/31/06
MOTN	Fort Worth	3/4/05	12/31/05	Dallas Cmk	Chicago Imx	11/23/05	1/06		Toronto OP	5/15/05	9/30/06
	Hague	4/25/05	1/30/06	Davenport	Cincinnati NA	11/23/05	1/06	SAA	Athens Eug	3/1/05	2/28/06
MOTN	Harrisburg	9/10/05	9/9/06	Dearborn	Columbus AMC	11/23/05	1/06		Durban	10/20/05	4/19/06
	Houston MNS	10/1/05	9/30/06	Denver CC Reg	Dallas Cmk	11/23/05	1/06	Sedona	London BFI	9/1/05	12/1/05
MOTN	Hull	4/1/05	1/30/06	Des Moines	Davenport	11/23/05	1/06		Victoria	12/1/05	12/31/05
	Kansas City Zoo	4/16/05	1/30/06	Dublin Reg	Dearborn	11/23/05	1/06	Sharks3D	Irvine Reg	9/16/05	
MOTN	Lucerne	5/26/05	1/30/06	Evansville Sho	Denver CC Reg	11/23/05	1/06		Penrith	7/1/05	7/31/06
	Madrid	3/3/05	3/2/06	Fort Lauderdale	Des Moines	11/23/05	1/06	SacPlan	Regina	5/1/05	12/31/06
MOTN	Milwaukee	3/4/05	12/31/05	Fort Worth	Dublin Reg	11/23/05	1/06		Sedona	3/28/98	12/05
	Montreal SC	4/8/05	1/30/06	Grand Rapids Cel	Evansville Sho	11/23/05	1/06	Sharks3D	Amneville	3/24/05	3/24/06
MOTN	Norwalk	4/15/05	1/30/06	Guadalajara Cin	Fort Lauderdale	11/23/05	1/06		Berlin CS	3/24/05	3/24/06
	Oklahoma City	6/10/05	3/06	Halifax	Fort Worth	11/23/05	1/06	SOA	Berlin Disc	3/23/05	3/23/06
MOTN	Oviedo Yel	5/27/05		Hampton	Grand Rapids Cel	11/23/05	1/06		Boston NEA	3/24/05	3/24/06
	Pittsburgh CSC	6/10/05	1/30/06	Houston Reg	Guadalajara Cin	11/23/05	1/06	SOSPI	Chattanooga	3/4/05	3/4/06
MOTN	Portland	3/3/05	12/31/05	Indianapolis Imx	Guayaquil	11/23/05	1/06		Galveston	2/20/05	2/20/06
	Saint Augustine	5/5/05	1/30/06	Irvine Reg	Halifax	11/23/05	1/06	SpaceSta	Katowice CC	9/9/05	9/9/06
MOTN	Saint Louis SC	10/10/05	7/10/06	Kansas City AMC	Hampton	11/23/05	1/06		Krakow CC	9/9/05	9/9/06
	Saint Paul	10/10/05	7/10/06	King of Prussia Reg	Houston Reg	11/23/05	1/06	SOA	Las Vegas Imx	12/15/04	6/15/06
MOTN	San Diego RHF	2/18/05	2/16/06	Lansing Cel	Indianapolis Imx	11/23/05	1/06		Melbourne MV	7/28/05	7/28/06
	San Jose CA	4/15/05	1/30/06	Las Vegas Bre	Irvine Reg	11/23/05	1/06	SOSPI	Milwaukee	6/27/05	6/27/06
MOTN	Singapore SC	4/1/05	1/30/06	Lincolnshire Reg	Kansas City AMC	11/23/05	1/06		Moscow	4/14/05	4/14/06
	Speyer IMAX	4/15/05	1/30/06	London BFI	Katowice CC	11/23/05	1/06	SpaceSta	New Orleans	1/1/05	1/1/06
MOTN	Spokane	2/17/05	2/06	London SM	King of Prussia Reg	11/23/05	1/06		Nuremberg	3/24/05	3/24/06
	Stockholm	5/1/05	2/9/06	Los Angeles Loe	Lansing Cel	11/23/05	1/06	SU	Sydney WBS	5/5/05	5/5/06
MOTN	Sudbury	9/30/05	6/30/06	Louisville NA	Las Vegas Bre	11/23/05	1/06		Tulsa Cmk	8/26/05	8/26/06
	Syracuse	5/7/05	1/30/06	Madrid	Lincolnshire Reg	11/23/05	1/06	SVTS	Veracruz	8/18/05	8/18/06
MOTN	Tempe Imx	3/11/05	12/31/05	Malaga Yel	London BFI	11/23/05	1/06		Virginia Beach	12/26/04	6/06
	Toronto OSC	10/10/05	7/10/06	Manchester UCI	London SM	11/23/05	1/06	SOA	Warsaw CC	9/9/05	9/9/06
MOTN	Valencia Spn	2/3/05	2/2/06	Melbourne MV	Los Angeles Loe	11/23/05	1/26/06		Dallas AA	2/26/99	
	Vancouver SW	3/15/05	12/31/05	Mississauga FP	Louisville NA	11/23/05	1/06	SOSPI	Richmond SMV	10/1/05	2/24/06
MOTN	Bristol	10/1/05	12/31/05	Monterrey Cin	Madrid	11/23/05	1/06		Barcelona	7/1/05	6/30/06
	Denver CC Reg	9/23/05	6/15/06	Moscow	Malaga Yel	11/23/05	1/22/06	SpaceSta	Kuwait City	6/15/05	6/13/06
MOTN	Edmonton Ody	10/1/05	4/1/06	Nashville Reg	Manchester UCI	11/23/05	1/06		Madrid	7/1/05	6/30/06
	London SM	4/1/05	12/27/06	New Rochelle Reg	Melbourne MV	11/23/05	1/06	SU	Ankara AFM	10/1/05	9/30/06
MOTN	Orlando SC	9/23/05	2/28/06	New York Loe	Mississauga FP	11/23/05	1/06		Berlin CS	5/28/02	12/05
	Paris Geo	12/15/05	12/15/06	Omaha Zoo	Monterrey Cin	11/23/05	1/06	SVTS	Chantilly	9/1/05	8/31/06
MOTN	San Diego RHF	10/14/05	2/28/06	Ontario Reg	Moscow	11/23/05	1/06		Huntsville	5/24/02	9/06
	Cleveland	9/30/05	1/6/06	Pittsburgh CSC	Nashville Reg	11/23/05	1/06	SU	Hutchinson	6/1/02	6/07
MOTN	Daytona Beach	4/04		Portland	Natick JF	11/23/05	1/06		Kitakyushu	4/1/05	4/6/06
	Des Moines	7/1/05	12/31/05	Providence Imx	New Rochelle Reg	11/23/05	1/06	SVTS	London SM	5/28/02	4/06
MOTN	Fort Worth	10/1/05	4/1/06	Quebec	New York Loe	11/23/05	1/06		Moscow	4/12/04	4/06
	Garden City	6/13/05	9/06	Raleigh Exp	Omaha Zoo	11/23/05	1/06	SU	Oviedo Yel	4/15/05	4/14/06
MOTN	Guayaquil	10/28/05	4/27/06	Reading JF	Ontario Reg	11/23/05	1/06		Pittsburgh CSC	4/26/05	6/1/06
	Hull	7/1/05	12/31/05	Richmond SMV	Pittsburgh CSC	11/23/05	1/06	SVTS	Poitiers Imax 3D	2/1/05	3/31/06
MOTN	Malaga Yel	7/22/05	5/14/06	Sacramento Imx	Portland	11/23/05	1/06		Toulouse	5/10/05	5/9/06
	Milwaukee	6/3/05	1/1/06	Saint Augustine	Providence Imx	11/23/05	1/06	SU	Chantilly	12/15/03	12/15/05
MOTN	Pittsburgh Cmk	7/14/05	12/05	San Antonio 3D	Quebec	11/23/05	1/06		Dayton	9/27/02	
	Syracuse	7/30/05	12/23/05	San Francisco Loe	Raleigh Exp	11/23/05	1/06	SVTS	Menlyn	6/24/05	12/24/05
MOTN	Lucknow	7/1/05	6/30/06	San Jose CA	Reading JF	11/23/05	1/06		Reno Fleisch	7/1/05	1/31/06
	Niagara	7/1/86		Sandy	Richmond SMV	11/23/05	1/22/06	SU	Amneville	11/19/05	1/15/06
MOTN	Singapore DC	2/13/99		Seattle PSC 2	Sacramento Imx	11/23/05	1/06		Baltimore	11/18/05	1/2/06
	Chicago MSI	9/12/05	2/10/06	Sydney WBS	Saint Augustine	11/23/05	1/06	SVTS	Birmingham AL	11/25/05	12/31/05
MOTN	Cincinnati MC	11/12/05	3/6/06	Tampa Reg	Saint Louis Weh	11/23/05	1/06		Birmingham UK	12/3/05	1/9/06
	Corsicana	11/5/05	4/29/06	Tempe Imx	San Antonio 3D	11/23/05	1/06	SU	Bradford	11/1/05	12/31/05
MOTN	Jackson MS	10/23/05	11/15/06	Tulsa Cmk	San Francisco Loe	11/23/05	1/06		Branson	11/11/05	1/1/06
	Rochester MSC	10/18/05	12/05	Vancouver Imx	San Jose CA	11/23/05	1/06	SU	Bratislava	11/17/05	1/25/06
MOTN	San Diego NHM	3/31/01	12/05	Vaughan FP	Sandy	11/23/05	1/22/06		Bristol	12/3/05	1/31/06
	Tijuana	10/18/01	12/31/05	Washington NMNH	Seattle PSC 2	11/23/05	1/06	SU	Chattanooga	11/23/05	1/5/06
MOTN	Berlin CS	6/5/03	12/31/05	West Nyack Imx	Sydney WBS	11/23/05	1/06		Cleveland	11/25/05	1/1/06
	Berlin Disc	6/12/03	12/31/05	Woodridge Cmk	Tampa Reg	11/23/05	1/06	SU	Col Springs Cmk	11/25/05	1/2/06
MOTN	Bratislava	8/1/03	12/31/05	Charleston WV	Tempe Imx	11/23/05	1/06		Dallas SP	11/25/05	1/15/06
	Eilat Epic	4/4/04	12/31/05	Pulse	Tulsa Cmk	11/23/05	1/06	SU	Detroit SC	12/16/05	12/31/05
MOTN	Galveston	3/1/03	12/31/05		Vancouver Imx	11/23/05	1/06		Dubai	12/9/05	1/31/06
	Malta	3/23/05	12/31/05	Ozarks	Vaughan FP	11/23/05	1/06	SU	Galveston	11/18/05	1/8/06
	Melbourne MV	2/1/04	12/31/05	Ozarks	Virginia Beach	11/23/05	1/06		Garden City	11/25/05	1/1/06
MOTN	Moscow	10/9/04	12/31/05		Washington NMNH	11/23/05	1/06	SU	Glasgow	12/6/05	1/9/06
	New Orleans	1/1/04	12/31/05	Ozarks	West Nyack Imx	11/23/05	1/06		Guayaquil	12/2/05	2/5/06
	Sydney WBS	7/1/04	12/31/05		Woodridge Cmk	11/23/05	1/06	SU	Harrisburg	12/11/05	12/31/05
MOTN	Branson	1/93	12/07		Charleston WV	7/30/05	1/28/06		Houston MNS	11/25/05	1/2/06

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Hull	11/15/05	1/8/06	TF	Warner Robins	7/92			Berlin CS	6/30/05	
	Hutchinson	11/13/05	1/2/06		Washington NASM	7/1/76			Berlin Disc	6/30/05	
	Hyderabad	12/8/05	1/31/06	Trex	Dubai	6/22/05	6/21/06		Birmingham UK	7/2/05	12/31/06
	Kansas City Zoo	11/25/05	12/7/05		Fort Worth	5/28/05	9/5/06		Boston NEA	5/12/05	5/31/06
	Katowice CC	11/11/05	1/31/06		Istanbul AFM	7/1/05	6/30/06		Bradford	7/29/05	12/31/06
	Kitakyushu	11/12/05	12/25/05		Malaga Yel	4/29/05	4/28/06		Bristol	5/20/05	5/31/06
	Krakow CC	11/11/05	1/31/06		Norwalk	10/7/05	1/30/06		Chattanooga	5/27/05	5/31/06
	Kuwait City	11/11/05	1/15/06		Poznan CC	6/1/05	5/31/06		Dallas Cmk	8/8/05	
	London SM	10/31/05	1/5/06		Syracuse	12/10/05	3/31/06		Fort Lauderdale	4/28/05	4/30/06
	Louisville SC	11/15/05	1/2/06	TS	Paris Geo	6/22/05			Galveston	9/2/05	9/30/06
	Manchester UCI	10/14/05	1/2/06		Shreveport	7/1/05	1/20/06		Kansas City Sci	9/24/05	9/30/06
	Memphis Pink	11/19/05	1/2/06	TTL	Espinho	12/1/05	12/1/06		Kaohsiung	10/1/05	1/31/06
	Montreal SC	11/1/05	1/8/06	UX	Regina	8/6/05	2/1/06		Katowice CC	10/14/05	4/30/06
	Moscow	12/1/05	1/2/06	Vikings	Columbus COSI	10/1/05	4/30/06		Krakow CC	10/14/05	4/30/06
	New Delhi Aer	12/15/05	1/31/06		Copenhagen	1/5/05	1/5/06		Las Vegas Imx	5/25/05	5/06
	Norwalk	11/25/05	12/31/05		Hastings	10/15/05	3/15/06		Lehi	9/1/05	
	Omaha Zoo	11/15/05	1/2/06		Memphis Pink	11/12/05	3/3/06		London BFI	5/20/05	5/31/06
	Osaka Sun	11/19/05	12/30/05		Myrtle Beach	5/1/05	4/30/06		London SM	5/20/05	5/31/06
	Paris Gau	10/19/05	1/2/06		Raleigh Exp	10/1/05	3/31/06		Los Angeles CSC	6/24/05	6/30/06
	Paris Geo	12/14/05	1/10/06		Salt Lake City CP	2/15/05			Melbourne MV	6/8/05	12/31/06
	Pittsburgh Cmk	11/25/05	1/2/06		Sioux Falls	12/28/05	4/30/06		Montreal SC	10/05	
	Poitiers Imax 3D	12/14/05	1/10/06		Stockholm	9/16/05	8/15/06		Moscow	9/1/05	
	Poznan CC	11/11/05	1/31/06		Vancouver SW	9/23/05	3/06		Myrtle Beach	6/1/05	12/31/06
	Prague CC	11/17/05	1/31/06	VOTDS	Alamogordo	7/1/05	6/30/06		Natick JF	5/12/05	5/31/06
	Quebec	11/25/05	1/2/06		Charlotte	4/1/05	2/15/06		New Orleans	5/27/05	5/31/06
	Rochester Cmk	11/25/05	1/2/06		Fort Worth	4/1/05	12/31/05		New York Loe	4/29/05	4/30/06
	Saint Louis Weh	11/25/05	1/1/06		Shanghai Dome	11/1/05	10/31/06		Nuremberg	6/30/05	
	Salt Lake City CP	11/18/05	1/2/06	Vulcania	Vulcania	2/22/02			Pittsburgh Cmk	8/8/05	
	San Diego RHF	11/19/05	1/1/06	WAMnv	Paris Geo	1/10/00			Reading JF	5/12/05	5/31/06
	Shreveport	11/5/05	1/2/06	Whales	Baton Rouge	3/1/04			Sinsheim	6/30/05	12/31/06
	Sudbury	11/26/05	12/30/05		Berlin Disc	10/1/04	12/31/06		Sydney WBS	8/8/05	
	Tallahassee	12/9/05	1/2/06		Cocoa	7/1/02	12/31/06		Vancouver Imx	4/8/05	
	Tampa MOSI	11/18/05	1/2/06		Durban	9/16/05	9/15/06		Virginia Beach	5/30/05	5/31/06
	Tijuana	11/1/05	1/31/06		Fort Lauderdale	6/1/04	5/31/06		Boston MOS	12/9/05	12/9/06
	Valencia Spn	12/1/05	1/8/06		Hague	9/6/04	12/31/06		Seattle PSC 2	12/26/05	12/31/06
	Vancouver Imx	12/2/05	1/2/06		Norwalk	1/1/03	12/31/05		Vancouver SW	12/17/05	12/16/06
	Warsaw CC	11/11/05	1/31/06		Phoenix ASC	3/5/05	1/31/06		Shreveport	11/5/05	7/6/06
	Winnipeg Imx	12/2/05	1/8/06		San Diego RHF	7/1/03	9/06		Yellowstone	4/1/03	12/05
T90	Norwalk	11/20/98	12/05		Spokane	3/15/04	12/31/06		Zion	5/24/94	
TBAA	Baton Rouge	5/24/03			Virginia Beach	1/1/05	3/06				
	Kuala Lumpur NP	8/1/04	2/28/06	Wolves	Richmond SMV	10/1/05	1/5/06				
Texas	Oakland	1/1/04	9/30/06	WS3D	Apple Valley Imx	4/8/05	12/31/05				
	Austin	5/3/03									

December 2005 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Ahmedabad	Galapago	4/1/05	3/31/06		FightPil	7/8/05	5/31/06		Whales	10/1/04	12/31/06
Alamogordo	FightPil	10/1/05	8/1/06		FON	11/5/04	6/30/06		WS3D	6/30/05	
	L&C	7/1/05	12/31/05		SVTS	11/18/05	1/2/06	Birmingham AL	AR	9/3/05	
	VOTDS	7/1/05	6/30/06	Barcelona	ALBT	11/27/03			SVTS	11/25/05	12/31/05
Albany GA	Bugs	12/3/04	6/30/06		Amazon	7/1/05	6/30/06	Birmingham UK	MOTN	12/15/05	12/15/06
	FON	9/1/05	2/28/06		AR	3/3/05	3/3/06		PolarExp	11/23/05	1/8/06
Albuquerque	Everest	11/15/05	6/15/06		FON	7/22/05	1/30/06		SVTS	12/3/05	1/9/06
	FightPil	9/5/05	3/5/06		HB	5/7/02	12/06		WS3D	7/2/05	12/31/06
Amneville	Sharks3D	3/24/05	3/24/06		MOE	5/1/03	12/31/05	Bogota	FON	12/1/05	11/30/06
	SVTS	11/19/05	1/15/06		MOTN	3/2/05	3/1/06	Boise Reg	HPGOF	11/18/05	2/06
Amsterdam PN	HPGOF	12/05	2/06		PolarExp	11/23/05	1/06	Boston MOS	Amazon	2/1/05	3/1/06
Ankara AFM	Everest	12/31/04	12/30/05		SOSPI	7/1/05	6/30/06		FightPil	9/8/05	3/8/06
	SpaceSta	10/1/05	9/30/06	Baton Rouge	JIAC	9/1/05	2/28/06		FON	5/28/04	
Apple Valley Imx	AlA3D	10/7/05			L&C	1/1/05	6/30/06		L&C	9/28/02	6/30/06
	HPGOF	11/18/05	2/06		TBAA	5/24/03			MOE	6/16/01	
	PolarExp	11/23/05	1/06		Whales	3/1/04			WTW	12/9/05	12/9/06
	WS3D	4/8/05	12/31/05	Berlin CS	Bugs	4/8/04	12/1/05		AOTD	1/28/05	1/26/06
Appleton	FON	7/15/05	6/30/06		HaunCast	4/5/01	12/06		PolarExp	11/23/05	1/06
	GC	8/19/05	6/30/06		MagDes	12/1/05	11/30/06		Sharks3D	3/24/05	3/24/06
	L&C	3/12/05	6/30/06		OW3D	6/5/03	12/31/05		WS3D	5/12/05	5/31/06
	LS	10/15/05	2/15/06		Sharks3D	3/24/05	3/24/06	Bradford	GC	11/12/04	12/31/05
Athens Eug	ROF	3/1/05	2/28/06		SpaceSta	5/28/02	12/05		MagDes	9/23/05	9/22/06
Atlanta FMNH	Amazon	2/11/05	3/1/06		WS3D	6/30/05			MOE	4/1/03	
	GC	10/1/05	4/1/06	Berlin Disc	Alaska	8/23/04			SVTS	11/1/05	12/31/05
	MOTN	7/30/05	4/30/06		Extreme	5/2/00	12/05		WS3D	7/29/05	12/31/06
Atlantic City	HPGOF	11/18/05	2/06		FON	9/1/05	8/31/06	Branson	Alaska	11/11/05	3/31/06
	MOE	9/23/05	6/30/06		GC	10/1/04	12/31/06		FON	5/23/05	4/30/06
	PolarExp	11/23/05	1/06		HaunCast	4/5/01	12/06		L&C	3/3/02	4/30/06
Austin	MagDes	9/23/05	3/22/06		HH	4/1/02	12/31/06		MOTN	3/18/05	12/31/05
	PolarExp	11/23/05	1/06		MOE	10/1/04	12/31/05		Ozarks	1/93	12/07
	Texas	5/3/03			OW3D	6/12/03	12/31/05		SVTS	11/11/05	1/1/06
Baltimore	Bugs	5/27/05	6/23/06		Sharks3D	3/23/05	3/23/06	Bratislava	ITD	4/7/05	3/14/07

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bristol	OW3D	8/1/03	12/31/05	Dayton	PolarExp	11/23/05	1/06	Guadalajara Cin	HPGOF	11/18/05	2/06
	PolarExp	11/23/05	1/06		FightPil	12/3/04	12/3/06		PolarExp	11/23/05	1/06
	SVTS	11/17/05	1/25/06		SU	9/27/02		Guayaquil	HB	11/1/03	12/31/06
	Bugs	3/18/03	3/06	Daytona Beach Dearborn	NASCAR	4/04			NASCAR	10/28/05	4/27/06
	MysticInd	10/1/05	12/31/05		Everest	1/2/05	1/1/06	Hague	PolarExp	11/23/05	1/06
Buffalo Reg	PolarExp	11/23/05	1/06	Denver CC Reg	HPGOF	11/18/05	2/06		SVTS	12/2/05	2/5/06
	SVTS	12/3/05	1/31/06		L&C	9/1/04	8/31/06		FON	2/1/05	1/31/06
	WS3D	5/20/05	5/31/06		PolarExp	11/23/05	1/06		HB	10/10/01	10/31/06
Buford Reg	HPGOF	11/18/05	2/06		HPGOF	11/18/05	2/06		MOE	10/14/04	12/31/06
	PolarExp	11/23/05	1/06	Denver MNS Des Moines	MysticInd	9/23/05	6/15/06	Halifax	MOTN	4/25/05	1/30/06
Calgary FP	HPGOF	11/18/05	2/06		PolarExp	11/23/05	1/06		Roar	4/30/04	12/31/05
	PolarExp	11/23/05	1/06		HB	9/1/02	3/31/06		Whales	9/6/04	12/31/06
Calgary SC	Bugs	9/12/05	9/1/06		LS	5/14/05	2/20/06		AOTD	7/19/05	12/31/05
	FON	3/20/05	2/20/06	Detroit AMC Detroit SC	NASCAR	7/1/05	12/31/05		HPGOF	11/18/05	2/06
Castle Rock Cathedral City	EMSH	3/92			PolarExp	11/23/05	1/06	Hampton	PolarExp	11/23/05	1/06
	HPGOF	11/18/05	2/06		HPGOF	11/18/05	2/06		FightPil	12/10/04	12/31/06
	MOTN	3/1/05	12/31/05		FON	4/30/05	12/31/05		HPGOF	11/18/05	2/06
	MagDes	11/23/05	4/2/06	Dhaka Dubai	MagDes	9/23/05	5/15/06		MOE	8/1/05	7/31/06
Chantilly	MOTN	3/1/05	12/31/05		SVTS	12/16/05	12/31/05	Harbin Harrisburg	PolarExp	11/23/05	1/06
	PolarExp	11/23/05	1/06		GC	9/26/05	10/3/06		GC	1/1/05	2/28/06
	AR	12/15/03	12/31/05		HPGOF	12/05	2/06		HPGOF	11/18/05	2/06
	FightPil	12/10/04	12/10/06	Dublin Reg	SVTS	12/9/05	1/31/06		MOTN	9/10/05	9/9/06
Charleston SC	SpaceSta	9/1/05	8/31/06		Trex	6/22/05	6/21/06		SVTS	12/1/05	12/31/05
	SU	12/15/03	12/15/05		HPGOF	11/18/05	2/06	Hartberg	GC	9/6/03	9/30/06
	Amazon	9/14/05	9/13/06	Duluth	PolarExp	11/23/05	1/06		HB	4/30/04	4/23/06
	HPGOF	11/18/05	2/06		AR	10/1/05	12/31/05		HPGOF	11/18/05	2/06
	MagDes	9/23/05	12/31/06	Durban	HPGOF	11/18/05	2/06	Hartford NA Hastings	AR	10/8/05	12/5/05
Charleston WV	PolarExp	11/23/05	1/06		Africa	9/24/05	6/2/06		FightPil	6/1/05	2/1/06
	AR	11/12/05	1/1/06		FightPil	12/2/05	2/3/06		FON	3/7/05	5/31/06
Charlotte	Pulse	7/30/05	1/28/06	Dwingeloo	FON	4/1/05	6/30/06	Hong Kong	L&C	12/1/03	
	FON	2/11/05	6/30/06		RSATM	10/20/05	4/19/06		Vikings	10/15/05	3/15/06
Chattanooga	VOTDS	4/1/05	2/15/06		Whales	9/16/05	9/15/06		FightPil	12/10/05	12/31/06
	PolarExp	11/23/05	1/06		FON	6/1/05	5/30/06		HB	10/1/05	3/21/06
	Sharks3D	3/4/05	3/4/06	Edmonton FP Edmonton Ody	MOE	5/15/04	5/30/06	Houston MNS	Kilimanj	8/1/05	1/31/06
Chicago Imx	SVTS	11/23/05	1/5/06		HPGOF	11/18/05	2/06		Beavers	6/1/05	5/31/06
	WS3D	5/27/05	5/31/06		FON	7/1/04			FON	3/6/05	5/26/06
	HPGOF	11/18/05	2/06	Eilat Epic Espinho	MysticInd	10/1/05	4/1/06		GC	6/1/05	9/30/06
	PolarExp	11/23/05	1/06		OW3D	4/4/04	12/31/05		L&C	6/5/05	12/31/06
	MagDes	9/23/05	3/22/06	Evansville Sho	TTL	12/1/05	12/1/06	Houston Reg	MOTN	10/1/05	9/30/06
Cincinnati MC	OO	9/12/05	2/10/06		HPGOF	11/18/05	2/06		SVTS	11/25/05	1/2/06
	FON	10/2/04	6/30/06	Fort Lauderdale	PolarExp	11/23/05	1/06		HPGOF	11/18/05	2/06
	L&C	10/1/03	6/30/06		FON	9/13/04	12/31/05		PolarExp	11/23/05	1/06
	MagDes	9/23/05	3/3/06		HPGOF	11/18/05	2/06		MagDes	9/23/05	3/31/06
	MOE	5/1/03	12/31/06	Fort Worth	L&C	9/26/04	6/30/06	Hull	MOTN	4/1/05	1/30/06
Cincinnati NA	OO	11/12/05	3/6/06		MagDes	9/23/05	12/31/06		NASCAR	7/1/05	12/31/05
	HPGOF	11/18/05	2/06		MOE	5/25/02	12/05		SVTS	11/15/05	1/8/06
	PolarExp	11/23/05	1/06		PolarExp	11/23/05	1/06	Huntsville	FightPil	3/11/05	5/20/06
Cleveland	NASCAR	9/30/05	1/6/06		Whales	6/1/04	5/31/06		HPGOF	12/05	2/06
	SVTS	11/25/05	1/1/06	Fort Worth	WS3D	4/28/05	4/30/06		MagDes	11/23/05	11/22/06
Cocoa	MOE	4/16/03	12/31/06		AOTD	1/28/05	2/3/06	Hutchinson	SpaceSta	5/24/02	9/06
	Whales	7/1/02	12/31/06		FON	5/28/04	5/30/06		Apollo13	2/1/05	1/31/06
	HPGOF	11/18/05	2/06		L&C	9/1/03	6/30/06		FightPil	5/20/05	2/28/06
Col Springs Cmk	SVTS	11/25/05	1/2/06		MOE	9/7/04	3/6/07		FON	2/2/05	5/31/06
Columbus AMC	HPGOF	11/18/05	2/06	Galveston	MOTN	3/4/05	12/31/05		MagDes	9/23/05	3/22/06
	PolarExp	11/23/05	1/06		NASCAR	10/1/05	4/1/06	Hyderabad	SpaceSta	6/1/02	6/07
Columbus COSI	Roar	5/21/05	12/31/05		PolarExp	11/23/05	1/06		SVTS	11/13/05	1/2/06
	Vikings	10/1/05	4/30/06		Trex	5/28/05	9/5/06		Dolphins	8/15/05	8/14/06
	FON	9/27/04	1/15/06		VOTDS	4/1/05	12/31/05		HPGOF	12/05	2/06
Copenhagen	L&C	9/1/05	6/30/06	Garden City	Bugs	5/23/03	5/23/06	Incheon CGV Indianapolis Imx	SVTS	12/8/05	1/31/06
	MOE	6/1/03	12/31/05		HaunCast	11/7/05	1/7/07		HPGOF	12/1/05	2/06
	MOTN	5/15/05	1/30/06		OW3D	3/1/03	12/31/05		FON	3/18/05	2/28/06
Corpus Christi	Vikings	1/5/05	1/5/06		Sharks3D	2/20/05	2/20/06		L&C	9/1/03	12/31/05
	FightPil	2/3/05	2/3/06		SVTS	11/18/05	1/8/06	Irvine Reg	MagDes	9/23/05	3/22/06
	L&C	1/1/03	12/31/06	Garza Garcia Glasgow	WS3D	9/2/05	9/30/06		PolarExp	11/23/05	1/06
Corsicana	OO	11/5/05	4/29/06		AOTD	5/6/05	12/31/05		HPGOF	11/18/05	2/06
	HPGOF	11/18/05	2/06		L&C	9/1/04	12/31/06		PolarExp	11/23/05	1/06
Cuernavaca Cmx	MagDes	10/14/05	2/1/06		MagDes	9/23/05	3/22/06	Istanbul AFM	SAA	9/16/05	
	SOA	2/26/99		Grand Canyon Grand Rapids Cel	NASCAR	6/13/05	9/06		ITD	11/25/05	11/24/06
Dallas AA Dallas Cmk	HPGOF	11/18/05	2/06		SVTS	11/25/05	1/1/06		Trex	7/1/05	6/30/06
	PolarExp	11/23/05	1/06		Roar	4/15/05	6/30/06	Jackson MS Jakarta Kansas City AMC	OO	10/23/05	11/15/06
	WS3D	8/8/05			AlienAdv	3/1/05	12/31/05		FON	11/1/05	10/30/06
Dallas SP	AEK	11/24/05	5/27/06		Bugs	9/26/03	4/06		HPGOF	11/18/05	2/06
	CV	12/24/05	5/24/06	Grand Canyon	E3D	6/25/04	12/31/05	Kansas City Sci Kansas City Zoo	PolarExp	11/23/05	1/06
	DIS	9/23/05	2/11/06		HPGOF	11/18/05	2/06		WS3D	9/24/05	9/30/06
Davenport	SVTS	11/25/05	1/15/06		SVTS	12/6/05	1/9/06		MOTN	4/16/05	1/30/06
	AEK	8/5/05	1/12/06		GC	11/1/99	12/05	Kaohsiung Karlisham	SVTS	11/25/05	12/7/05
	FightPil	5/21/05	2/20/06		Bugs	4/9/04	6/1/06		WS3D	10/1/05	1/31/06
	FON	3/1/05	12/31/05		HB	8/30/02	3/31/06		ALBT	2/1/05	9/15/06
	HPGOF	12/05	2/06	Katowice CC	HPGOF	11/18/05	2/06		AR	9/1/04	6/06
	MagDes	11/25/05	6/15/06		L&C	2/1/05	6/30/06		M3Dcc	11/1/05	10/31/07
					MOE	2/1/05	12/31/05		PolarExp	11/23/05	1/06
					PolarExp	11/23/05	1/06		Sharks3D	9/9/05	9/9/06

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Killeen King of Prussia Reg	SVTS	11/11/05	1/31/06	Malaga Yel	MOTN	3/3/05	3/2/06	New York AMNH	Beavers	4/15/05	
	WS3D	10/14/05	4/30/06		PolarExp	11/23/05	1/06	New York Loe	Galapago	10/17/05	2/17/06
	AR	5/1/05	1/31/06		SOSPI	7/1/05	6/30/06		HPGOF	11/18/05	2/06
	HPGOF	11/18/05	2/06		Everest	4/29/05	4/28/06		PolarExp	11/23/05	1/06
Kitakyushu	PolarExp	11/23/05	1/06	Malta	HPGOF	11/25/05	2/3/06		WS3D	4/29/05	4/30/06
	SpaceSta	4/1/05	4/6/06		NASCAR	7/22/05	5/14/06	Niagara	Niagara	7/1/86	
Kofu	SVTS	11/12/05	12/25/05		PolarExp	11/23/05	1/22/06	Norwalk	IOTS	10/7/05	1/19/06
	Bugs	7/16/05	1/9/06		Trex	4/29/05	4/28/06		L&C	1/17/03	
Krakow CC	Sharks3D	9/9/05	9/9/06	Manchester UCI	MOE	4/15/03			MOE	3/11/00	1/06
	SVTS	11/11/05	1/31/06		OW3D	3/23/05	12/31/05		MOTN	4/15/05	1/30/06
KSC 2	WS3D	10/14/05	4/30/06		HaunCast	9/1/02	12/31/06		SVTS	11/25/05	12/31/05
	MagDes	9/23/05			MOE	7/1/02	6/06		T90	11/20/98	12/05
Kuala Lumpur Di	Cyberwor	10/27/05	10/26/07	Melbourne MV	PolarExp	11/23/05	1/06		Trex	10/7/05	1/30/06
	HaunCast	5/19/05	6/20/06		SVTS	10/14/05	1/2/06		Whales	1/1/03	12/31/05
Kuala Lumpur NP	TBAA	8/1/04	2/28/06		FON	2/15/05	6/30/06	Nuremberg	Africa	12/15/01	12/05
	AIA3D	2/19/05	2/18/06		HaunCast	9/13/01	12/06		Alaska	1/1/04	12/31/05
Kuwait City	Bugs	6/16/04	12/1/05	Memphis Pink	HB	10/7/02	12/31/06		GC	12/1/02	12/31/05
	FOK	4/17/00	4/06		MagDes	10/20/05			Kilimanj	4/1/04	12/31/05
Laie	HB	11/13/04	6/13/06		MOE	3/1/05	12/31/06		MOE	1/3/03	12/31/05
	SOSPI	6/15/05	6/13/06		MOE	3/1/05	12/31/05		Roar	5/12/05	6/30/06
Langley FP	SVTS	11/11/05	1/15/06	Menlyn	OW3D	2/1/04	12/31/05		Sharks3D	3/24/05	3/24/06
	CRA	1/26/05	1/06		PolarExp	11/23/05	1/06		WS3D	6/30/05	
Lansing Cel	HPGOF	11/18/05	2/06		Sharks3D	7/28/05	7/28/06	Oakland	FON	1/7/05	7/30/06
	MOE	5/1/04			WS3D	6/8/05	12/31/06		MOE	12/17/04	9/30/06
Las Vegas Bre	HPGOF	11/18/05	2/06	Mexico City Cin	SVTS	11/19/05	1/2/06		TBAA	1/1/04	9/30/06
	PolarExp	11/23/05	1/06		Vikings	11/12/05	3/3/06	Oklahoma City	FightPil	10/21/05	6/30/06
Las Vegas Imx	Pulse	12/15/05	3/30/06		Africa	6/16/05	12/31/05		MOTN	6/10/05	3/06
	HaunCast	3/12/02	12/31/06		GC	9/16/05	9/15/06	Omaha Zoo	AR	9/1/05	2/28/06
Lehi	MagDes	11/14/05	5/13/06	Milwaukee	SU	6/24/05	12/24/05		L&C	12/1/03	12/31/05
	Sharks3D	12/15/04	6/15/06		HPGOF	11/18/05	2/06		PolarExp	11/23/05	1/06
Lelystad	WS3D	5/25/05	5/06		M3D	7/1/05	2/28/06		SVTS	11/15/05	1/2/06
	AOTD	6/17/05	3/11/06	Mississauga FP	MOTN	3/4/05	12/31/05	Ontario Reg	HPGOF	11/18/05	2/06
Leon Exp	LS	2/21/05	12/31/05		NASCAR	6/3/05	1/1/06		PolarExp	11/23/05	1/06
	WS3D	9/1/05			Sharks3D	6/27/05	6/27/06	Orlando SC	MysticInd	9/23/05	2/28/06
Lincolnshire Reg	MOF	12/19/05	12/19/06		HPGOF	11/18/05	2/06	Osaka Sun	SVTS	11/19/05	12/30/05
	AR	6/1/05	1/1/06	Mobile	PolarExp	11/23/05	1/06	Oulu	Bugs	5/1/05	5/1/06
Little Rock	FON	12/1/05	6/30/06		Bugs	9/28/05	3/28/06	Oviedo Yel	HPGOF	11/25/05	2/3/06
	HPGOF	11/18/05	2/06		CRA	5/1/05	4/30/06		MOTN	5/27/05	
Loch Lomond	PolarExp	11/23/05	1/06		FON	5/1/05	3/15/06		SpaceSta	4/15/05	4/14/06
London BFI	FightPil	6/30/05	2/28/06	Monterrey Cin	MOTM	12/04	1/06	Paris Gau	Cyberwor	9/1/05	3/1/06
	MagDes	11/23/05	5/24/06		AR	10/22/05	4/30/06		HPGOF	12/05	2/06
London ONT	LOLL	7/24/02			HPGOF	11/18/05	2/06		SVTS	10/19/05	1/2/06
	HaunCast	12/1/01	12/06		PolarExp	11/23/05	1/06	Paris Geo	CRA	2/14/05	2/3/06
London SM	MagDes	9/23/05	9/22/06	Montreal FP	HPGOF	11/18/05	2/06		FON	4/13/05	4/13/06
	MOE	4/1/02	1/30/06	Montreal SC	MOTN	4/8/05	1/30/06		MysticInd	12/15/05	12/15/06
Los Angeles CSC	PolarExp	11/23/05	1/06		SVTS	11/1/05	1/8/06		Roar	6/22/05	6/21/06
	Roar	5/1/05	4/30/06		WS3D	10/05			SVTS	12/14/05	1/10/06
Los Angeles Loe	SpaceSta	5/28/02	4/06	Moscow	Bugs	9/30/04	9/30/06		TS	6/22/05	
	SVTS	10/31/05	1/5/06		E3D	7/1/05	6/30/06	Parker	WAMnv	1/10/00	
Los Angeles NA	WS3D	5/20/05	5/31/06		Galapago	10/24/05	10/23/06	Penrith	LS	3/1/05	2/28/06
	Bugs	3/23/04	6/1/06		HaunCast	1/1/04	9/30/06		GC	7/16/05	7/15/06
Louisville NA	MagDes	9/23/05	6/22/06	Mumbai	HPGOF	12/05	2/06		Rheged	7/1/00	
	WS3D	6/24/05	6/30/06		OW3D	10/9/04	12/31/05	Pensacola	SAA	7/1/05	7/31/06
Louisville SC	HPGOF	11/18/05	2/06		PolarExp	11/23/05	1/06		FightPil	6/3/05	5/1/06
	PolarExp	11/23/05	1/06		Sharks3D	4/14/05	4/14/06	Philadelphia	MOF	11/8/96	
Lubbock	ALBT	10/1/05	5/31/06	Myrtle Beach	SpaceSta	4/12/04	4/06		HB	10/1/05	4/30/06
	FON	6/1/05	1/15/06		SVTS	12/1/05	1/2/06		HPGOF	11/18/05	2/06
Lucerne	SVTS	11/15/05	1/2/06		WS3D	9/1/05		Phoenix AMC	MagDes	9/23/05	3/22/06
	AOTD	7/29/05	1/6/06		Dolphins	12/2/05	12/1/06	Phoenix ASC	HPGOF	11/18/05	2/06
Lucknow	Pulse	12/16/05	5/29/06	Nagoya OT	Everest	12/2/05	12/1/06		FON	11/15/04	12/31/05
	Roar	10/21/05	5/29/06		HPGOF	12/05	2/06		Whales	3/5/05	1/31/06
Madrid	CRA	9/16/05	9/15/06		AOTD	7/1/05	12/29/05	Pitea	JIAC	3/1/05	8/31/06
	FON	2/15/05	1/30/06		FightPil	3/1/05	3/1/06		MJTMM	3/31/05	12/15/05
New Delhi Aer	GC	5/1/05	8/31/06	Nanchang	L&C	6/1/04	5/31/06		AOTD	7/14/05	12/05
	MOTN	5/26/05	1/30/06		MagDes	11/4/05	12/31/05	Pittsburgh Cmk	HPGOF	11/18/05	2/06
New Orleans	Roar	11/29/05	10/31/06		Vikings	5/1/05	4/30/06		NASCAR	7/14/05	12/05
	Niagara	7/1/05	6/30/06		WS3D	6/1/05	12/31/06		SVTS	11/25/05	1/2/06
New Rochelle Reg	AR	3/3/05	3/3/06	Nashville Reg	ALBT	10/1/05	3/31/06		WS3D	8/8/05	
	HaunCast	6/12/02	12/06		FON	11/15/05	11/30/06	Pittsburgh CSC	FON	9/3/04	6/30/06
	HB	11/6/02	10/31/06		HPGOF	11/18/05	2/06		HPGOF	11/18/05	2/06
	M3D	6/1/04	5/31/06		PolarExp	11/23/05	1/06		MagDes	9/23/05	
	MOE	5/1/03	12/31/05	Natick JF	HPGOF	11/18/05	2/06		MOTN	6/10/05	1/30/06
					PolarExp	11/23/05	1/06		PolarExp	11/23/05	1/06
					WS3D	5/12/05	5/31/06		SpaceSta	4/26/05	6/1/06
					HPGOF	11/18/05	2/3/06	Poitiers Imax 3D	Cyberwor	2/1/01	1/06
				New Orleans	SVTS	12/15/05	1/31/06		SpaceSta	2/1/05	3/31/06
					Bugs	3/12/03	3/06		SVTS	12/14/05	1/10/06
					OW3D	1/1/04	12/31/05	Portland	HPGOF	12/05	2/06
					Sharks3D	1/1/05	1/1/06		L&C	8/16/02	8/06
				New Rochelle Reg	WS3D	5/27/05	5/31/06		MagDes	9/23/05	3/22/06
					HPGOF	11/18/05	2/06		MOE	11/2/01	6/06
					PolarExp	11/23/05	1/06		MOTN	3/3/05	12/31/05

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Poznan CC	PolarExp	11/23/05	1/06	San Simeon Sandy	MOE	2/12/03	12/31/06	Tampa MOSI	MagDes	11/23/05	5/24/06
	Cyberwor	9/9/05	9/8/06		MOTN	4/15/05	1/30/06		SVTS	12/9/05	1/2/06
	E3D	3/1/05	3/31/06		PolarExp	11/23/05	1/06		HB	8/15/05	8/31/06
	ITD	6/1/05	5/31/06	Seattle PSC 1	HCBTD	8/17/96		Tampa Reg	Pulse	5/22/05	12/31/05
Prague CC	SVTS	11/11/05	1/31/06		HPGOF	11/18/05	2/06		SVTS	11/18/05	1/2/06
	Trex	6/1/05	5/31/06		PolarExp	11/23/05	1/22/06		Bugs	9/30/05	5/20/06
	Bugs	4/15/05	12/1/05		FightPil	12/26/04	12/26/05	Tempe Imx	HPGOF	11/18/05	2/06
Providence Imx	Galapago	2/10/05	2/9/06	Seattle PSC 2	HPGOF	11/18/05	2/06		PolarExp	11/23/05	1/06
	SVTS	11/17/05	1/31/06		Bugs	12/27/03	12/1/05		MagDes	9/23/05	3/22/06
	MagDes	9/23/05	3/22/06		PolarExp	11/23/05	1/06		MOTN	3/11/05	12/31/05
	PolarExp	11/23/05	1/06	Sedona	WTW	12/26/05	12/31/06	Tijuana	PolarExp	11/23/05	1/06
Quebec	AlA3D	6/8/05	1/12/06		Sedona	3/28/98	12/05		AIWC	7/1/05	1/31/06
	MagDes	9/23/05	3/22/06		HPGOF	12/1/05	2/06		FON	10/1/05	3/31/06
	PolarExp	11/23/05	1/06		Cyberwor	5/1/05	4/30/06		OO	10/18/01	12/31/05
Raleigh Exp	SVTS	11/25/05	1/2/06	Shanghai 3D Shanghai Dome	Beavers	10/1/05	9/10/06	Tokorozawa	SVTS	11/1/05	1/31/06
	CRA	5/5/05	1/10/06		VOTDS	11/1/05	10/31/06		FON	10/1/05	12/30/05
	HPGOF	11/18/05	2/06	Shreveport	FOK	9/1/05	3/10/06		HPGOF	12/05	2/06
	L&C	1/15/05	5/30/06		L&C	9/7/04	6/30/06	Toronto FP Toronto OP	HPGOF	11/18/05	2/06
Reading JF	MagDes	9/23/05	6/30/06	Singapore DC Singapore GV Singapore SC	MagDes	11/25/05	5/24/06		Africa	6/1/05	8/31/06
	PolarExp	11/23/05	1/06		SVTS	11/5/05	1/2/06		ALBT	6/1/05	8/31/06
	Vikings	10/1/05	3/31/06		TS	7/1/05	1/20/06		MOE	7/1/04	12/31/06
	HPGOF	11/18/05	2/06		YBS	11/5/05	7/6/06	Toronto OSC	Roar	5/15/05	9/30/06
Regina	PolarExp	11/23/05	1/06	Sinsheim	OnGuard	2/13/99			FON	6/4/04	
	WS3D	5/12/05	5/31/06		HPGOF	12/05	2/06		HB	10/12/01	6/06
	Bugs	4/1/05	12/1/05		FightPil	9/3/05	3/3/06		MOTN	10/10/05	7/10/06
	FightPil	6/15/05	12/15/05	Sioux Falls	MOTN	4/1/05	1/30/06	Toulouse Tulsa Cmk	SpaceSta	5/10/05	5/9/06
Reno Fleisch Richmond FP Richmond SMV	SacrPlan	5/1/05	12/31/06		E3D	5/16/03	12/31/06		HPGOF	11/18/05	2/06
	UX	8/6/05	2/1/06		WS3D	6/30/05	12/31/06		L&C	4/22/05	4/22/06
	SU	7/1/05	1/31/06		AJ	10/8/05	1/27/06	Valencia Reg Valencia Spn	PolarExp	11/23/05	1/06
	HPGOF	11/18/05	2/06	Speyer Dome	L&C	10/1/04	5/31/06		Sharks3D	8/26/05	8/26/06
Rochester Cmk	FON	9/18/04	6/30/06		MOE	12/1/03	5/31/06		HPGOF	11/18/05	2/06
	PolarExp	11/23/05	1/22/06		Vikings	12/28/05	4/30/06		AR	9/15/04	6/14/06
	Solarmax	10/1/05	2/24/06	Speyer Imax	GC	1/23/05	12/31/06	Vancouver Imx	GC	4/16/04	2/2/06
	Wolves	10/1/05	1/5/06		MOE	1/23/05	12/31/06		MOTN	2/3/05	2/2/06
Rochester MSC	HPGOF	11/18/05	2/06		ALBT	9/18/03			SVTS	12/1/05	1/8/06
	Roar	10/8/05	8/31/06	Speyer IMAX Spokane	GC	1/1/04	12/31/05	Vancouver SW	MagDes	9/23/05	3/22/06
	SVTS	11/25/05	1/2/06		MOE	2/1/01	12/05		PolarExp	11/23/05	1/06
	FON	4/1/05	6/15/06	Stockholm	MOTN	4/15/05	1/30/06		SVTS	12/2/05	1/2/06
Sacramento Imx	OO	10/18/05	12/05		FightPil	4/29/05	4/28/06	Vantaa	WS3D	4/8/05	
	HPGOF	12/05	2/06	Sudbury	FON	8/20/04	12/31/05		CV	7/1/05	1/2/06
	MagDes	9/23/05	3/22/06		GC	5/20/05	9/30/06		MOTN	3/15/05	12/31/05
	MOE	1/1/03	12/31/05		HPGOF	11/18/05	2/06	Vaughan FP	Vikings	9/23/05	3/06
Saint Augustine	PolarExp	11/23/05	1/06	Sydney WBS	MOTN	2/17/05	2/06		WTW	12/17/05	12/16/06
	L&C	9/4/04	1/31/06		Whales	3/15/04	12/31/06		Pulse	2/15/05	2/15/06
	MagDes	11/26/05	7/30/06	Taichung ST Taipei AM	Bears	12/3/04	12/3/05		HPGOF	11/18/05	2/06
	MOTN	5/5/05	1/30/06		CRA	9/16/05	2/9/06	Veracruz	PolarExp	11/23/05	1/06
Saint Félicien Saint Louis Arch Saint Louis SC	PolarExp	11/23/05	1/06		Extreme	11/25/05	2/9/06		Sharks3D	8/18/05	8/18/06
	GN	4/05	12/05	Taipei MCRC	FON	11/26/04	2/20/06		AIWC	9/13/05	3/31/06
	L&C	5/29/04			GC	3/1/04	12/31/06	Victoria	CRA	6/17/05	6/16/06
	Bugs	9/30/05	1/30/06	Tallahassee	HB	11/30/01	12/31/06		RSATM	12/1/05	12/31/05
Saint Louis Weh	FightPil	3/11/05	3/11/06		M3Dcc	2/18/05	2/9/06	Virginia Beach	PolarExp	11/23/05	1/06
	FON	9/17/04	12/31/06		MOTN	5/1/05	2/9/06		Sharks3D	12/26/04	6/06
	GOTA	11/16/05	4/11/06	Taichung ST Taipei AM	Vikings	9/16/05	8/15/06		Whales	1/1/05	3/06
	MOTN	10/10/05	7/10/06		AR	5/2/05	1/15/06	Vulcania Warner Robins	WS3D	5/30/05	5/31/06
Saint Paul	HPGOF	11/18/05	2/06		CATCF	10/1/05	12/31/05		Vulcania	2/22/02	
	PolarExp	11/23/05	1/06	Sydney WBS	GB	3/1/03	3/31/07		Flyers	7/92	
	SVTS	11/25/05	1/1/06		HB	5/1/04	6/30/06	Warsaw CC	TF	7/92	
	L&C	10/7/03	6/30/06		MOTN	9/30/05	6/30/06		HPGOF	12/05	2/06
Salt Lake City CP	MOTN	10/10/05	7/10/06	Syracuse	SVTS	11/26/05	12/30/05		Sharks3D	9/9/05	9/9/06
	FightPil	5/20/05	12/20/05		ALBT	3/6/03	12/31/05	Washington NASM	SVTS	11/11/05	1/31/06
	ITD	7/1/05	6/30/06		FightPil	8/12/05	2/28/06		FightPil	3/11/05	3/11/06
	MagDes	9/23/05	3/22/06	Taichung ST Taipei AM	FON	9/25/04	9/26/06		HPGOF	12/16/05	1/2/06
San Antonio 2D	SVTS	11/18/05	1/2/06		HaunCast	9/20/01	12/06	Washington NMNH	MagDes	9/23/05	
	Vikings	2/15/05			HB	7/22/02	12/31/06		TF	7/1/76	
	Alamo				MagDes	10/20/05			Bugs	3/14/03	3/06
	FON	2/15/05	12/31/05		MOE	10/1/02	12/05	West Nyack Imx	L&C	9/30/05	12/31/06
San Antonio 3D San Diego NHM	HPGOF	11/18/05	2/06	Taichung ST Taipei AM	OW3D	7/1/04	12/31/05		PolarExp	11/23/05	1/06
	L&C	8/18/05	1/31/06		PolarExp	11/23/05	1/06		HPGOF	11/18/05	2/06
	PolarExp	11/23/05	1/06		Sharks3D	5/5/05	5/5/06		PolarExp	11/23/05	1/06
	Bugs	5/28/05	13/06	Taichung ST Taipei AM	WS3D	8/8/05		White Plains NA Winnipeg Imx	HPGOF	11/18/05	2/06
San Diego RHF	OO	3/31/01	12/05		JGWC	10/19/05			JGWC	7/1/05	12/1/05
	L&C	8/2/02	9/06		MOTN	5/7/05	1/30/06		MagDes	11/23/05	5/22/06
	MOE	11/1/01	9/06	Taichung ST Taipei AM	NASCAR	7/30/05	12/23/05		MOE	8/1/05	6/30/06
San Francisco Loe	MOTN	2/18/05	2/16/06		Trex	12/10/05	3/31/06	Woodridge Cmk	SVTS	12/2/05	1/8/06
	MysticInd	10/14/05	2/28/06		FON	1/20/05	1/10/06		Whales	8/1/05	6/30/06
	SVTS	11/19/05	1/1/06		FON	1/1/05	12/30/05		HPGOF	11/18/05	2/06
	Whales	7/1/03	9/06	Taichung ST Taipei AM	JIAC	9/1/05	9/28/06		PolarExp	11/23/05	1/06
San Jose CA	HPGOF	11/18/05	2/06		FightPil	1/1/05	1/1/06	Yellowstone	L&C	6/15/02	12/31/05
	PolarExp	11/23/05	1/06		Galapago	7/1/05	6/30/06		Yell	4/1/03	12/05
	FON	7/15/04	7/31/06	Taichung ST Taipei AM	HPGOF	11/18/05	2/06		L&C	4/30/05	3/31/06
	HPGOF	11/18/05	2/06		AOTD	8/19/05	2/1/06		ZC	5/24/94	
	L&C	10/1/03	12/31/06		FightPil	12/2/05	3/2/06				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Africa	Africa: the Serengeti	1994	HMNS	Rheged	Rheged: The Lost Kingdom	2000	unk
AIA3D	Adventures in Animation 3D	2004	3D WGBH	Roar	Roar: Lions of the Kalahari	2003	NGD
AIWC	Adventures in Wild California	2000	MFF	ROF	Ring of Fire	1991	SMM
AJ	Amazing Journeys	1999	HMNS	RSATM	Rolling Stones At the Max	1991	IMAX
Alamo	Alamo: The Price of Freedom	1988	MFF	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Alaska	Alaska: Spirit of the Wild	1997	HMNS	SacrPlan	Sacred Planet	2004	BVP
ALBT	Australia: Land Beyond Time	2002	HMNS	Sedona	Sedona: The Spirit of Wonder	1998	unk
AlienAdv	Alien Adventure	1999	3D NGD	Sharks3D	Sharks 3D	2004	3D 3DEL
Amazon	Amazon	1997	MFF	SOA	Spirit of American	1999	unk
AOTD	Aliens of the Deep	2005	3D BVP	Solarmax	Solarmax	2000	MSI
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SOSPI	SOS Planet	2002	3D NGD
AR	Adrenaline Rush	2002	GSF	SpaceSta	Space Station	2002	3D IMAX
Bears	Bears	2001	PCI	SU	Straight Up: Helicopters in Action	2002	SKF
Beavers	Beavers	1988	SLC	SVTS	Santa Vs. The Snowman	2002	3D IMAX
Bugs	Bugs!	2003	3D SKF	T90	Titanica (long)	1992	IMAX
CATCF	Charlie and the Chocolate Factory	2005	WB	TBAA	To Be An Astronaut	1992	NGD
CRA	Coral Reef Adventure	2003	MFF	Texas	Texas: The Big Picture	2003	TSHMF
CV	Cosmic Voyage	1996	IMAX	TF	To Fly!	1976	MFF
Cyberwor	Cyberworld 3D	2000	3D IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
DIS	Destiny in Space	1993	IMAX	TS	Top Speed	2003	MFF
Dolphins	Dolphins	2000	MFF	TTL	To The Limit	1989	MFF
E3D	Encounter in the Third Dimension	1999	3D NGD	UX	Ultimate X	2002	BVP
EMSH	Eruption of Mount St. Helens	1980	NGD	Vikings	Vikings	2004	GSF
Everest	Everest	1998	MFF	VOTDS	Volcanoes of the Deep Sea	2003	SLC
Extreme	Extreme	1999	GSF	Vulcania	Vulcania	2002	unk
FightPil	Fighter Pilot: Operation Red Flag	2004	K2	WAMnv	Water and Man (new ver.)	2000	XL
Flyers	Flyers	1982	MFF	Whales	Whales	1996	NGD
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	PCI
FON	Forces of Nature: Natural Disasters	2004	NGD	WS3D	Wild Safari 3D	2005	3D NGD
Galapago	Galapagos	1999	3D IMAX	WTW	Wired to Win	2005	NGD
GC	Grand Canyon: The Hidden Secrets	1985	NGD	YBS	Young Black Stallion	2003	BVP
GF	Gold Fever	1999	SKF	Yell	Yellowstone	1994	NGD
GN	Great North	2000	BFI	ZC	Zion Canyon	1994	WCPI
GOTA	Ghosts of the Abyss	2003	3D BVP				
HaunCast	Haunted Castle	2001	3D NGD				
HB	Human Body, The	2001	NGD				
HCBTD	Hearst Castle: Building the Dream	1996	NGD				
HH	Hidden Hawaii	1992	NGD				
HPGOF	Harry Potter and the Goblet of Fire	2005	WB				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D IMAX				
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	NGD				
LOLL	Legend of Loch Lomond, The	2002	SKF				
LS	Living Sea, The	1994	MFF				
M3D	Misadventures in 3D	2003	3D NGD				
M3Dcc	Misadventures in 3D (ColorCode)	2004	NGD				
MagDes	Magnificent Desolation	2005	3D IMAX				
MJTMM	Michael Jordan To the Max	2000	GSF				
MOE	Mysteries of Egypt	1998	NGD				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MOTN	Mystery of the Nile	2005	MFF				
MysticInd	Mystic India	2005	GSF				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				
Niagara	Niagara	1987	NGD				
OnGuard	On Guard	1999	unk				
OO	Ocean Oasis	2000	SFI				
OW3D	Ocean Wonderland 3D	2003	3D 3DEL				
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX				
PolarExp	Polar Express: An IMAX 3D Experience	2004	3D WB				

December 2005 Bookings Count

#	Film	#	Film	#	Film	#	Film
91	HPGOF	7	MysticInd	2	CV	1	IOTS
82	PolarExp	7	OO	2	Dolphins	1	LOLL
58	SVTS	7	Trex	2	Extreme	1	MJTMM
48	FON	5	Cyberwor	2	FOK	1	MOTM
40	MagDes	5	Everest	2	JGWC	1	OnGuard
37	MOTN	5	Galapago	2	Kilimanj	1	Ozarks
34	WS3D	5	Pulse	2	MOF	1	Rheged
33	L&C	4	Africa	2	Niagara	1	ROF
33	MOE	4	Amazon	2	SAA	1	SacrPlan
28	FightPil	4	Beavers	2	TF	1	Sedona
22	Bugs	4	E3D	2	TS	1	SOA
19	Sharks3D	4	ITD	1	AJ	1	Solarmax
18	GC	4	LS	1	Alamo	1	T90
16	HB	4	M3D	1	AlienAdv	1	Texas
14	AR	4	SU	1	Apollo13	1	TTL
12	SpaceSta	4	VOTDS	1	Bears	1	UX
12	Whales	3	AIA3D	1	CATCF	1	Vulcania
11	HaunCast	3	Alaska	1	DIS	1	WAMnv
11	NASCAR	3	JIAC	1	EMSH	1	Wolves
10	OW3D	3	RSATM	1	Flyers	1	YBS
10	Roar	3	SOSPI	1	GF	1	Yell
10	Vikings	3	TBAA	1	GN	1	ZC
9	AOTD	3	WTW	1	GOTA		
7	ALBT	2	AEK	1	HCBTD		
7	CRA	2	AIWC	1	HH		

Directory of Organizations Mentioned in this Issue of LF Examiner

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SHORTS

Harry Potter, Polar Express

In November, two DMR films opened within a week of one another for the first time as *Harry Potter and the Goblet of Fire: The IMAX Experience* opened in 78 theaters worldwide on Nov. 18, and *The Polar Express: An IMAX 3D Experience* returned to more than 80 theaters on Nov. 25, after its first run last year.

According to **Imax Corporation** press releases, *Harry Potter* grossed "approximately US\$5 million" on 66 screens domestically in its first full week, with a cumulative total of \$6.94 million by the end of the second weekend. Twelve international theaters contributed an estimated \$340,000 to the ten-day total, for per-screen averages of \$105,000 in North America, and \$28,333 overseas.

In the first weekend of its second run, *The Polar Express* grossed \$1.22 million on 66 North American screens, with 11 international theaters adding about \$120,000 more. Two weeks later Imax reported that the film took in \$931,603 on its third weekend, and that it has passed \$50 million in total box office receipts since opening in 2004.

Imax says that its research shows that 92% of customers seeing *Harry Potter* had bought their tickets "at least a few days in advance" and that more than half of the audiences for *The Polar Express* had seen it in an IMAX theater last year, and would come back again in future years.

Wired to Win premieres in Boston

Wired to Win, presented by Boston-based **Partners Healthcare**, premiered at Boston's **Museum of Science** on Dec. 5. Some 600 people attended the event, including members of the production team, representatives of LF theaters, and executives and guests of Partners and sponsor **Ortho-McNeil Neurologics**. Among those present were the film's senior producer **Joanna Baldwin Mallory**, director **Bayley Silleck**, first assistant director **Daniel Ferguson**, line producer **Myles Connolly**, composer **Phil Marshall**, and distributors

Mark Katz and John Wickstrom.

LF theater reps included **Mark Brittell**, **Oregon Museum of Science and Industry**, Portland; **Charlotte Brohi**, **Houston Museum of Natural Science**; **Mike Day**, **Science Museum of Minnesota**, St. Paul; **Anita Kern**, **Fernbank Museum of Natural History**, Atlanta, GA; **Beth Knight**, **Union Station Kansas City**, KS; **Jim**



The Wired to Win premiere (l to r): Bayley Silleck, Joanna Baldwin Mallory, Allen Peckham (executive in charge of production), Myles Connolly, Daniel Ferguson.

O'Leary, **Maryland Science Center**, Baltimore; **Cherie Rivers**, **Museum of Science**, Boston; and **Wes Wenhardt**, **The Tech Museum**, San Jose, CA. Also present were **Valentine Kass** of the **National Science Foundation** and her former NSF boss, **Hyman Field**, now with the **American Association for the Advancement of Science**.

Wired to Win is now showing in Boston, Seattle, and Vancouver, and will roll out at many other theaters over the next several months.

KC Zoo closes IMAX. Maybe.

The **Sprint IMAX Theater** at the **Kansas City Zoo** in Kansas City, MO, was scheduled to close on Dec. 7, the tenth anniversary of its opening in 1995. The zoo and **Imax Corporation** had failed to come to an agreement on renewing the IMAX system lease, which cost the zoo more than \$150,000 a year. The theater, which has lost money for the last five years, has fallen from a peak attendance of

421,000 when it was the only LF theater in town, to less than 80,000 this year, with two competing theaters. **Union Station Kansas City** opened its **Iwerks 15/70 3D** theater in 1999 and **AMC Entertainment Inc.**, which is headquartered in the city, opened an **MPX 3D** theater last June.

After press reports announcing the Dec. 7 closure appeared, Imax asked zoo officials to suggest terms for extending the lease, and offered to let them keep the theater open through Dec. 31 while the plan was under consideration. A proposal has been submitted, but **Kathy Jarboe**, the zoo's director of visitor services, told **LFX** that she doubts an agreement will be reached and that Dec. 31 will probably be the theater's last day.

Jarboe says that decision was made easier by the fact that the zoo is planning a complete makeover to its main entrance in two years that would have required the theater to be closed for as much as a year. She believes that by that time digital options to replace the IMAX system may be available.

Two IMAXes open in Korea

South Korean exhibitor **CJ CGV Co. Ltd.** opened two IMAX MPX theaters simultaneously on Dec. 1, one in Seoul, and the other nearby in Incheon. The theaters, originally 35mm houses, were retrofitted with Imax's low-cost 15/70 system and are the first two multiplex-based LF theaters in the country. South Korea has two other IMAX screens, two **Iwerks 8/70** houses, and a **GOTO 10/70** theater.

The two new theaters opened with *Harry Potter and the Goblet of Fire*, simultaneously with its opening in conventional theaters in South Korea, and **Imax Corporation** reports that the two theaters grossed US\$114,000 in the first four days.

CJ CGV is South Korea's largest exhibitor, with 444 screens in 58 theaters. The company signed a four-theater deal with Imax in April 2005. The remaining two theaters, to be built in Busan and Ilsan,

(See **SHORTS** on page 10)